
JOHNNY MATHIS
YOU LIGHT UP MY LIFE
TC8
JCA 35259
Stereo
8
KENNY ROGERS
THE GAMBLER
Mfg. & Prtd. in U.S.A.
OAK RIDGE BOYS
ROOM SERVICE
PURE GOLD — Volume 1
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KENNY ROGERS & DOTTIE WEST


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NUMBER FOUR — 1965 SERIES

NUTRITIONAL ANEMIAS

HAHNEMANN

medi disc

NUMBER FOUR 1965 SERIES

NUTRITIONAL ANEMIAS

HAHNEMANN medi-disc

SIDE ONE

PART ONE • Iran Deficiency
ISADORE BRODSKY, M.D.

PART TWO • Falic Acid and Vitamin B12 Deficiency
S. B. KAHN, M.D.

SIDE TWO

QUESTION AND ANSWER SESSION

HAHNEMANN medi-disc

produced under the supervision of

SHELDON R. BENDER, M. D.

THE DEPARTMENT OF MEDICINE
HAHNEMANN MEDICAL COLLEGE AND HOSPITAL
Philadelphia, Pennsylvania

Copyright 1965 by Silver Plastics Inc

Recorded at the Philadelphia studios of Cameo Parkway Records, Incorporated

Sound Engineer Joel Fein
Producer C N Streughen

RADIOACTIVE VITAMIN B_{12} ABSORPTION IN CLINICAL CONDITIONS ASSOCIATED WITH VITAMIN B_{12} AND FOLIC ACID DEFICIENCY

CONDITION	RESULT OF SCHILLING TEST: WITH INTRINSIC FACTOR	RESULT OF SCHILLING TEST: WITHOUT INTRINSIC FACTOR	ABNORMAL TEST CORRECTED BY
I. DEFICIENT INGESTION	N	N	
II. DEFECTIVE ABSORPTION			
1. Failure of Stomach to Secrete Intrinsic Factor			
a. Primary Pernicious Anemia	L	N	Intrinsic Factor
b. Total Gastrectomy	L	N	Intrinsic Factor
2. Small Intestine Disease			
a. Tropical Sprue Relapse	L	L	1. Folic Acid (most cases) 2. Antibiotics 3. Steroids (some cases)
b. Non-Tropical Sprue (Adult & Childhood Celiac Disease) in Relapse	L	L	1. Gluten-free Diet 2. Steroids
c. Strictures & Blind Loops	L	L	1. Oral Tetracycline 2. Surgical Correction
d. Small Bowel Diverticula	L	L	1. Oral Tetracycline 2. Resection (if possible)
e. Complete Ileal Resection	L	L	none
3. Fish Tapeworm Infestation	L	N	Specific Antihelminthic
4. Pancreatic Insufficiency	L	L	Oral Pancreatin
III. LACK OF ABILITY TO RETAIN ABSORBED VITAMIN B12	H	H	Normal Plasma I.V. (Transient)

N=Normal (Greater than 10% of ingested dose excreted in urine in 24 hours)

L=Low or Borderline (Less than 5% of ingested dose detected in 24 hours. Borderline=5 - 9%. In pernicious anemia results without Intrinsic Factor less than 2%, usually).

H=High (Greater than 50% of ingested dose excreted in 24 hours).

HAHNEMANN

medi disc

NUMBER TWELVE - 1965 SERIES

HAHNEMANN

medi disc

GOUT

SIDE ONE

PART ONE Diagnasis and Differential Diagnasis
ROBERT GATTER, M.D.

PART TWO Pathaphysialagy
DANIEL J. McCARTY, JR., M.D.

PART THREE Therapy
JOSEPH M. HOGAN, M.D.

SIDE TWO

- What is juvenile gaut?
- Is gauty kidney a seriaus disease?
- Is law purine diet essential in gaut?
- Is calchicine a safe drug far rautine use?

—and ather questians and answers which supplement the lecture material

HAHNEMANN
medi-disc

produced under the supervision of

SHELDON R. BENDER, M. D.

THE DEPARTMENT OF MEDICINE
HAHNEMANN MEDICAL COLLEGE AND HOSPITAL
Philadelphia, Pennsylvania

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Producer C N Straughen
Sound Engineer Joel Fein

SATURDAY NIGHT



WHIGFIELD

GUARANTEED HIT
DJ's ONLY
MAX

DANCE WITH WHIGFIELD

ENERGY

1st step :
When the music begins move your legs to the rhythm and clap your hands in the air.

A



B



2nd and 3rd steps: Pictures (A+B)
When Whigfield starts to sing, move your arms as if they were waves (Hawaiian style). First to the right, then to the left.

C



D



4th and 5th steps: Pictures (C+D)
Rest your right elbow on the palm of your left hand and make circular movements with your arm. Repeat the same movement with your other arm following the same rhythm with your feet.

E



F



6th and 7th steps: Pictures (E+F)
Roll your arms over each other with an outward motion whilst at the same time moving your hips in a backward motion. Repeat but this time with your hips moving in a forward motion.

G



8th step: Picture (G)
Put your right hand on your right leg (The 8th, 9th, 10th and 11th steps are quicker).

H



9th step : Picture (H)
Whilst flexing your legs put your left hand on your left leg.

I



J



10th and 11th steps : Pictures (I+J)
Put your right hand on your right buttock. Repeat the same movement but with your left hand on your left buttock.

K



12th step : Picture (K)
Stay exactly as you are and jump in a forward motion and then in a backward motion.

L



13th step : Picture (L)
Jump a quarter of a turn to the right.

M



14th step : Picture (M)
Clap your hands and start all over.

SIDE A

1. NITE MIX 5:28
2. BEAGLE MIX 4:55

SIDE B

1. DIDA MIX 4:36
2. REMIX 4:06

PRODUCED BY LARRY PIRNARDOLI
RECORDED AND MIXED AT LABELLE RTUDIO
LICENSED BY ENERRY PRODUCTION RRL ITALY

PUBLISHED BY ENERRY PRODUCTION
RRL (R)AE),LABELLE MURID (RIAE)
AND A LA MODE (R)AE).

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PHOTORRAPHY BY MARTA BACARDIT
DESIRN BY ON THE AIR R.L.

MAX MUSIC & ENTERTAINMENT, INC.
8250 N.W. 27 STREET, SUITE 301
33122 MIAMI - FLORIDA

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TMK (S) REGISTERED MARCA (S) REGISTRADAS MAX MUSIC

SPECIAL PROMOTIONAL 12" DISC

RONIN

浪人

SIDE A

"Love's Coming Into My Life Again" 3:32

SIDE B

"Love's Coming Into My Life Again" 4:58

From Mercury's album SRM-1-3832 "RONIN"

mercury MK-146 • 33-1/3 • STEREO

NOT FOR SALE

Manufactured and marketed by Mercury/Phonogram, Inc./A Polygram Company/Distributed by Polygram Distribution, Inc.

LIMITED EDITION PROMOTIONAL DISC

JOURNEY

Girl Can't Help It



Live!

DEMONSTRATION ONLY—NOT FOR SALE

Columbia

Produced by Steve Perry

Side A

3:53 **Girl Can't Help It—Live**

Recorded at Calaveras County Fairgrounds Mountain Aire II August 23, 1986

Side B

Girl Can't Help It 3:50

Taken from the Journey LP "Raised On Radio" on Columbia Records, Cassettes and Compact Discs (39936)

Journey: **Steve Perry** **Jonathan Cain** **Neal Schon** **Randy Jackson** **Mike Baird**

JOURNEY
"RAISED ON RADIO"
TOUR 1986

DATE	CITY
9/10, 11	Portland, OR
13, 14	Seattle, WA
16	Boise, ID
17	Salt Lake City, UT
19	Denver, CO
20	Lincoln, NE
21	Kansas City, MO
23	Des Moines, IA
25	Minneapolis, MN
26	Milwaukee, WI
28	Indianapolis, IN
30	St Louis, MO
10/1	Louisville, KY
2	Cincinnati, OH
4	Chicago, IL
5	Champaign, IL
8, 9	Detroit, MI
11	Cleveland, OH
14	Philadelphia, PA
18	Buffalo, NY
19	Pittsburgh, PA
22	Washington DC
25	Secaucus, NJ
30, 31	Wooster, MA
11/2	Portland ME
3	Hartford, CT
6	Hampton, VA
8	Charleston, SC
9	Roanoke, VA
11	Richmond, VA
13	Greensboro, NC
14	Charlotte, NC
15	Columbia, SC
18	Atlanta, GA
21	Jacksonville, FL
22	Lakeland, FL
23	Miami, FL
26	Birmingham, AL
11/28	Chattanooga, TN
29	Memphis, TN
30	Biloxi, MS
12/2	Dallas, TX
4	Oklahoma City, OK
6	Shreveport, LA
7	Baton Rouge, LA
9	Houston, TX
12	Austin, TX
14	Phoenix, AZ
16	Tucson, AZ
20	San Francisco, CA
22	Los Angeles, CA

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Lambs Road and Woodbury Road
Pitman New Jersey 08071
(609) 589-8000

Greetings:

The enclosed "collectable" item is to say thanks for all your support with the Journey project. "Girl Can't Help It" has brought the Journey project back to life, and as this letter heads your way the single sits at 25* in Billboard. Our goal with this record is to bring it into the Top 10, with your support we can reach this goal.

Journey's current tour is selling out in every city, and retailers are reporting increased sales following the shows. This project has just begun.

Next week we will be looking for Top 20 reports on the single and very strong reports on the Lp.

Enjoy,

Michelle Brooks
Single Record Coordinator.
Mid-Atlantic Branch

October 7, 1986

San Francisco Chronicle

DATEBOOK

Back to Business For New Journey

BY JOEL SELVIN
POP MUSIC CRITIC

Angels Camp, Calaveras County

Rising from a three-year slumber like some stumbling giant, the rock group Journey may have had some problems getting the show on the road. But once it finally did, the band came out smoking like champions.

"We haven't seen your faces in a long time," shouted a jubilant Steve Perry, lead singer and ringmaster of the multi-platinum rockers who played their first concert in more than three years after dark Saturday at the Calaveras County Fairgrounds.

Perry looked out at the capacity crowd of more than 17,000 and his heart clearly swelled. He drew a deep breath and could take considerable satisfaction. His band just finished blasting through a walloping, powerhouse three-song opening — "Only the Young," the group's Top 10 hit from the "Vision Quest" soundtrack; "Stone in Love" from the 1981 eight million-seller, "Escape," and a supercharged "Anyway You Want It," flame-treated with a scorching Neal Schon guitar blitz.

There must have been times when Perry doubted that Journey would ever take the stage again, but after exploding through this incendiary opening to a smashing two-hour concert, the issue was settled.

Journey was back.

The intricate personal and business machinations behind the return to action, characterized by the group's manager as "a Stephen King short story," happened out of view of the public. But, by the time the band's latest album, "Raised on Radio," was released earlier this spring, two longtime members were gone and the group was embarked on a desperate search for a new drummer.



BY EGOR NAYW

Jonathan Cain and Steve Perry of Journey at the Mountain Aire Festival in Calaveras County

Session veteran Mike Baird came on board only three weeks ago, but he was smashing the big, booming beat without missing a stitch Saturday. Coupled with the phenomenal bassist Randy Jackson, the new rhythm section gave Journey a rich, fat bottom more common to rhythm and blues groups than heavy rock bands, like Journey was supposed to be.

But the 1986 Journey bears only slight resemblance to the Journey of old. The repertoire was pruned to emphasize the pop-oriented selections, the performance trimmed to feature only brief but pungent and pointed instrumental breaks, and the resouled rhythm section made Journey sound like a whole new band.

The program contained a few surprises — like the Elvis Presley oldie "Jailhouse Rock" and the Four Tops' "Reach Out for Me" — as well as retooled renditions of Journey standards. Perry gave the introduction to "Lovin', Touchin', Squeezin' " an ingenious gospel introduction, pianist Jon Cain pounding the keys behind, turning the piece into a belching, raucchy blues once the band joined in.

Perry gave a thrilling performance at the top of his game, prancing around the stage with elfin grace and contagious energy, singing like a maniac. There can be little doubt that the pop sensibilities of Perry, so thoroughly displayed on his hit solo album, are guiding the band's stylistic makeover, and the group sounded just right backing him on selections from the solo LP like "Foolish Heart."

He dug into the ballad "Open Arms" with a kind of sensitivity not normally associated with arena rock singers, weaving subtleties and nuances into the plaintive song, with the musicians supplying the supple, understated accompaniment of seasoned pop professionals.

Not that the show was short on hard rock thrills, for Neal Schon remains one of rock's most exciting guitar soloists, tearing it up during "Lights" and the dramatically reworked "Lovin', Touchin', Squeezin'," as well as tangling with some particularly rewarding rhythmic exchanges with fabulously funky bassist Jackson, such as on the close of "Raised on Radio."

Jackson put tremendous life into the performance. He not only pumped wonderfully rounded, thumping tones into the bottom end; his ebullient spirit was clearly one of the major sources of Journey's new life.

Adding to the pressure of the inaugural performance of this aggregation was a film crew recording the event for a 20-minute concert documentary. The film clip of "Girl Can't Help It," the third single from the new album, will be lifted as a kind of video single, although Journey initially surprised the music business by announcing that the album would not be promoted through any conceptual videos.

Journey originally was scheduled to begin this tour three months ago, but the difficulty of finding a drummer — the group auditioned more than two dozen of the world's best — held up the start of the more-than-60-date cross-country trek until next month.

The twilight performance at the Mountain Aire Festival, the first nighttime concert in the 13-year history of the Gold Country rock show, was more than a shakedown. Journey proved with certainty that it still can hold down a concert stage next to the best in the business.

SAMMY HAGAR

WQHA-105.5 FM

33⅓ RPM

Side One

YOUR LOVE IS DRIVING ME CRAZY 3:30

Side Two

I DON'T NEED LOVE 3:07

PRODUCED BY KEITH OLSEN FOR POGO LOGO, INC.

From the Geffen Records album

THREE LOCK BOX GHS 2021

Promotional Copy. Not for sale.

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L HH1



WDHA-105.5 FM

LITTLE STEVEN

UNDEFEATED

(EVERYBODY GOES HOME)

SPRO-9191


Nichole
Are You Ready To
Fall In Love!

Nichole

Are You Ready To Fall In Love!

A

Yes, I'm Ready *(Unique Remix)*
Yes, I'm Ready *(Instrumental)*

B

Yes, I'm Ready *(Unique Dub Version)*

Written by:
Barbara Mason

Publishers:
Dandelion Music
Benasuttin, P.C

Produced by Unique Style
Beats - Robert Holleran, Robert Barham Jr.
Keys - Anthony Barham (T-Luv)
Programming - Robert Barham Jr , Anthony Barham
Background Vocals - Melissa Still, Timicka McGee, Kima McGee
Rap - Calvin Clydie

Engineer: Jeff Chestek

Executive Producers:
Nathaniel J. Banks Sr. and Nathaniel J Banks Jr.

Management: Spoiled Brat Productions (609) 488-0769

Thanks to:
Robert Harris (Stylist Miricles), Joseph Black (Photographer), Angela Parker, Jamilah Stewart and Robert E Ambrose

Special Thanks To:
Warren Hamilton, Preston Marsett, Phillip Asbury, Joseph Carmen, Donald G. Uhler, Larry K. Banks, Chucke Slaton, Jacques Oliphant and Mike Elliott (Krush Video)

Thanks to all our supporters and fan clubs.

Last but not least, to God, my Mother, Grandmother and family for their constant suport and inspiration

This album is dedicated to my beloved cousin Asia Banks or some may have known him as Asia Banks Dunlap

Jacket Made In Canada

SHOWJAZZ RECORDS INC.

SJ007

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IS 5848
PRINTED IN U.S.A.



Produced & Arranged by Steve Camp

Executive Producer— Steven Wyer

Engineered by Hank Newberger Wally Grant Peter Braden & Paul Klingberg
Recorded at The Gold Mine Nashville TN & Chicago Recording Co , Chicago, IL.
Additional recording at Weddington Studio, North Hollywood, CA
Mixed at Chicago Recording Co , Chicago IL.
Mastered by Steve Hall at Future Disc, North Hollywood, CA

All vocals & vocal arrangements by Kevin & Diane Thiel & Joan Anderson

Drums & Percussion—Joe English
Bass—Tim Smith
Guitars—Dann Huff, Jeff Oliver George Cocchini & Paul Brannon
Synthesizers—Rhett Lawrence, John Rosasco & Steve Camp
Sax solo—Dennis Soley
String arrangements—John Rosasco

The Fairlight CMI was programmed and played by Rhett Lawrence

Art direction by Dan Ltenart
Photography by David Puffer

Representation by The Sunbelt Group
2000 21st Avenue South / Nashville Tennessee 37212 / 615-269-6900
Management—Steve Wyer Concert coordinator—Larry Ryan

Steve Camp appears courtesy of Sparrow Records
Joe English Tim Smith Dann Huff George Cocchini & Paul Brannon appear courtesy of Word Records

There have been so many people who, over the last five years have unselfishly given of their time talents treasures and most importantly, their prayers Although behind the scenes they have been instrumental (and even vocal) in keeping us accountable and keeping the Lord's ministry through TRILOGIE one that would glorify Him We'd like to thank them all so very much for opening themselves up to God's calling They are the true servants, and it is to them that this album is dedicated

Special thanks to our "cast of characters' —Steve and Linda Wyer Steve Camp Judy Wallace, Larry Ryan Joe Ruh, Carol Anderson Dann Johnson, Randy Craig and our "ex-cast, but still characters' —Beth Gary, Debbie Susan, Tom Dan Del Jim Brian Todd Tim and especially Jeff Oliver & family

Extra special thanks to our families—for putting up with a hard-to-understand schedule and lifestyle for believing in God's calling on our lives, and for taking care of Nathan We'll never be able to tell you how much we love you all

May this album be a tool that you can use in building your relationship with Christ, and a vehicle with which to bring others to know Him GOD BLESS YOU ALL

IN ALL YOUR WAYS

Music by Jeff Oliver
Lyrics by Joan Anderson, Diane Thiel
Kevin Thiel and Jeff Oliver

Playing your faith in man
You're feeling let down again
Relying on nothing but empty words
Your hopes have crumbled at your own hands

Chasing dreams that never last
They drag you down but you hold fast
What does it profit a man to gain all that he can
At the cost of his very soul

In all your ways you've got to call Him Lord
Put the old desires away
In all your ways you've got to love Him more
You know you love Him as you obey
Then you won't have to worry
You won't have to question or guess
For He's made it clear there is nothing to fear
When it's Jesus you confess in all your ways

At times you've been afraid
That freedom was the price you would pay
Forsaking your life for the cross of Christ
Maybe tomorrow but not today

Well there's got to be a change of mind
If you're ever going to find
That in losing our lives we will find them in Christ
Sharing our struggles with Him

In all your ways you've got to call Him Lord
Put the old desires away
In all your ways you've got to love Him more
You know you love Him as you obey
Then you won't have to worry
You won't have to question or guess
For He's made it clear there is nothing to fear
When it's Jesus you confess in all your ways

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BREAK AWAY

Music by Jeff Oliver
Lyrics by Joan Anderson, Diane Thiel
Kevin Thiel and Jeff Oliver

Saw a lady in silk and diamonds
Hidden from a world of pain and sorrow
Though she's laughin' as her days go by her
She's been livin' with no tomorrow

Holdin' on to your possessions
Tryin' to fill your empty lives
Prisoners of your own obsessions
But you can't take it with you when you die

Break away break away from the chains that bind you
Break away break away from out of the night
And reach out take hold
Hold on to the rock that is higher

Call upon a man to change his ways
He will only try to justify them
Given the chance he'll make the same mistake
And if discovered he will just deny them

Jesus came not to condemn but says
Without the cross there's no use in tryin
He knows the sins we cannot escape
And He showed us we must crucify them

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LEAD ME TO LIFE

Music and Lyrics by Joan Anderson

I gave You my world and all that was in it
A final surrender with no more regrets
You can't put a price when you have nothing left
But somehow then I expected I found the One that
I'd rejected
Became life and love and everything to me

My soul is a well and my waters run deep
And sometimes only You know how to reach me
Stir again my waters that became cold as ice
So I can draw from the spring that leads me to life

All that I am Lord You made me to be
through trials and tribulations You've
shaken my
Though the times that I did make it hard to believe
I know I've been accepted by the one who was selected
To bring life and love and everything to me

My soul is a well and my waters run deep
And sometimes only You know how to reach me
Stir again my waters that became cold as ice
So I can draw from the spring that leads me to life

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STOLEN LOVE

Music and Lyrics by Steve Camp and Rob Frazier

Have you ever wanted something that you could not have
But you hungered for it anyway
Your passions were so strong they almost drove you mad
Now your gonna have to pay

Stolen love ah you had to taste it
Stolen love, now it's caused you such pain
Stolen love now it's left you dry and wasted
Now you know that love is not a game

There are some who think that money can fulfill their need
You can gain the world and lose your soul
For love cannot be purchased bought by power or greed
It's a gift from God and we should treat it so

Stolen love ah you had to taste it
Stolen love now it's caused you such pain
Stolen love now it's left you dry and wasted
Now you know that love is not a game

Now you've seen the peril of your ways
The sadness of a hardened heart
If you want a love that will remain
In Jesus you must start

Stolen love ah you had to taste it
Stolen love now it's caused you such pain
Stolen love now it's left you dry and wasted
Now you know that love is not a game

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ONE HEART

Music and Lyrics by Steve Camp and Rob & Carol Frazier

One heart lifted to Thee
Is all I have to give
One life surrendered to Thee
Lord teach me how to live

May all I do be praise to You
This is my deepest prayer
One heart lifted to Thee
Is all I have to give

One heart lifted to Thee
Is all I have to give
One life surrendered to Thee
Lord teach me how to live

May all I do be praise to You
This is my deepest prayer
One heart lifted to Thee
Is all I have to give

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LIGHT YOUR CANDLE

Music and Lyrics by Steve Camp

You've been standing on the ridges
Hesitant to get involved
You're good at calm bosses
But your problems go unsolved
Your light's under a bushel
It's been hidden on a hill
Get ahead and tell me that You love Him
But you fail to do His will until you

Light your candle light your candle light your candle
On the front porch of hell

You've been livin' on the border
Just barely gettin' by
Your prayers they sound like orders
There's no weepin' when you cry
Sometimes you can be cold
Other times you come on hot
You've been playin' games for so long
First you're faithful then you're not

Light your candle light your candle light your candle
On the front porch of hell

You look so safe and warm
In your life of in betweens
You don't want to touch nobody
Who will rip you at your seams
I know it's hard to live for Him
In a dry and weary land
But if you want to share a heaven
On this earth you've got to make a stand

Light your candle light your candle light your candle
On the front porch of hell

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FAITH BY FAITH

Music and Lyrics by Steve Camp

Faith by faith we will live for Him
As we make our journey thru this world of sin
We will march like a soldier
Heading straight for the Son
And faith by faith we'll keep marchin' on

Oh the gates of hell will crumble
At the sound of His command
Though the battle has been won for us
His work is still at hand
We will not rest for a moment
'Til we reach the promised land
As we keep livin' faith by faith

Well it's impossible to phrase Him
Without this mustard seed
For no matter how we try we can never succeed
Oh but with it we'll move mountains
Cast them right into the sea
As we keep on livin' faith by faith

Faith by faith we will live for Him
As we make our journey thru this world of sin
We will march like a soldier
Heading straight for the Son
And faith by faith we'll keep marchin' on

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STRONG LOVE

Music and Lyrics by Steve Camp

Up among the clouds I'm flying high and free
Above all the valleys below
My eyes look everywhere except at me
Some things I just don't want to know
And when I'm so unsure of who I am
You come to me and You assure me once again that

It's your strong love that's holding me secure
For other loves will fade away in time
Though I am weak You say that I'll stand sure
Your strong love will ease my worry mind
It is You Lord livin' in my life

Like a helpless baby Lord I need you so
Without You I could not survive
So I confess to You my heart and soul
For in Your hands they'll stay alive
And when those doubts and fears come my
way
I roll them all on You and You're there to say that

It's your strong love that's holding me secure
For other loves will fade away in time
Though I am weak You say that I'll stand sure
Your strong love will ease my worry mind
It is You Lord livin' in my Life

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CAPTURE MY HEART

Music and Lyrics by Joan Anderson

Catching a glimpse of the sun's peaceful rays
Can't even remember many colorful days
Your Spirit inside me it shows me this way
And I'm satisfied by the display

Your music is playing it sings thru the trees
A wind out of heaven has life in its breeze
And it comes and it goes and it blows through me
I'm a vessel for Your mercy to fill

Capture my heart for I belong to Jesus
Hold my spirit for Your time and Your peace
And always remind me it's You that I'm praising
My Lord and my God Jesus

There's so much inside me that's holding me down
You know I can't hide from Your love in this town
With You on my side tell me how could I lose
I know You'll provide Lord I have You

Captures my heart for I belong to Jesus
Hold my spirit for Your time and Your peace
Always remind me it's You I'm praising
My Lord and my God Jesus

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DOWN THE ROAD

Music by Steve Camp
Lyrics by Steve Camp and Diane Thiel

Down the road a little bit farther
We shall all understand
Down the road a little bit farther
We shall all understand

A heavy burden you may carry
But one day you'll understand
A heavy burden you may carry
But one day you'll understand

Oh what love He has for His children
I just can't understand
Oh what love By his for His children
I just can't understand

When we're finally home with Jesus
It is then we'll understand
When we're finally home with Jesus
It is then we'll understand

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Light Records
A division of Lexicon Music Incorporated
Newbury Park California 91320

FAN CLUB INFORMATION

WHERE TO WRITE: **JANA JAE FAN CLUB**
Post Office Box 35726
Tulsa, OK 74135

DUES: $5.00/year to help defray costs of printing & mailing

MEMBERSHIP PRIVILEGES: Free Photo (8 x 10 glossy)
Bi-monthly Newsletter with current information & photos
Backstage Admittance

FAN CLUB OFFICERS: Co-Presidents: Evelyn Deal, Piedmont, OK and Geri Dupuy, Oklahoma City, OK
Vice President: Marjorie Hargus — Bakersfield, CA
Secretary-Treasurer: Marilyn Morris — Tulsa, OK

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1 New Release: "JANA JAE — LIVE" featuring *Sugorfoot Rog, Czordos, The South's Gonno Do It Agoin, Roll In My Sweet Boby's Arms.*

Album _____
8-Track _____ @ $7.00 ea postpaid ..... $ _____
Cassette _____

2 "THE DEVIL YOU SAY" Album featuring *The Devil Went On To Tulso, Oronge Blossom Very Speciol, Bob Wills Medley, Cotton-Eyed Joe.*

Album _____
8-Track _____ @ $7.00 ea. postpaid ..... $ _____
Cassette _____

3. "DON'T ROCK THE BOW" featuring *Don't Rock The Bow, Listen To The Mockingbird, Bumble Boogie, Oronge Blossom Speciol* & Others

Album _____
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Cassette _____

4. "I LOVE FIDDLIN" featuring old time fiddlin favorites.

Album _____
8-Track _____ @ $7.00 ea. postpaid ..... $ _____
Cassette _____

5. "ORANGE BLOSSOM VERY SPECIAL"

Single _____ @ $1.20 postpaid ..... $ _____

6 Fan Club Buttons _____ @ $1.00 ea. postpaid $ _____

7 8 x 10 Glossy _____ @ $1.00 ea. postpaid ..... $ _____

8. T-Shirts _____ @ $7.00 ea. postpaid ..... $ _____

9. FAN CLUB MEMBERSHIP _____ $5.00/year ..... $ _____


On stage w/fiddle


Full face w/fiddle


On Hee Haw w/fiddle


Sitting on porch

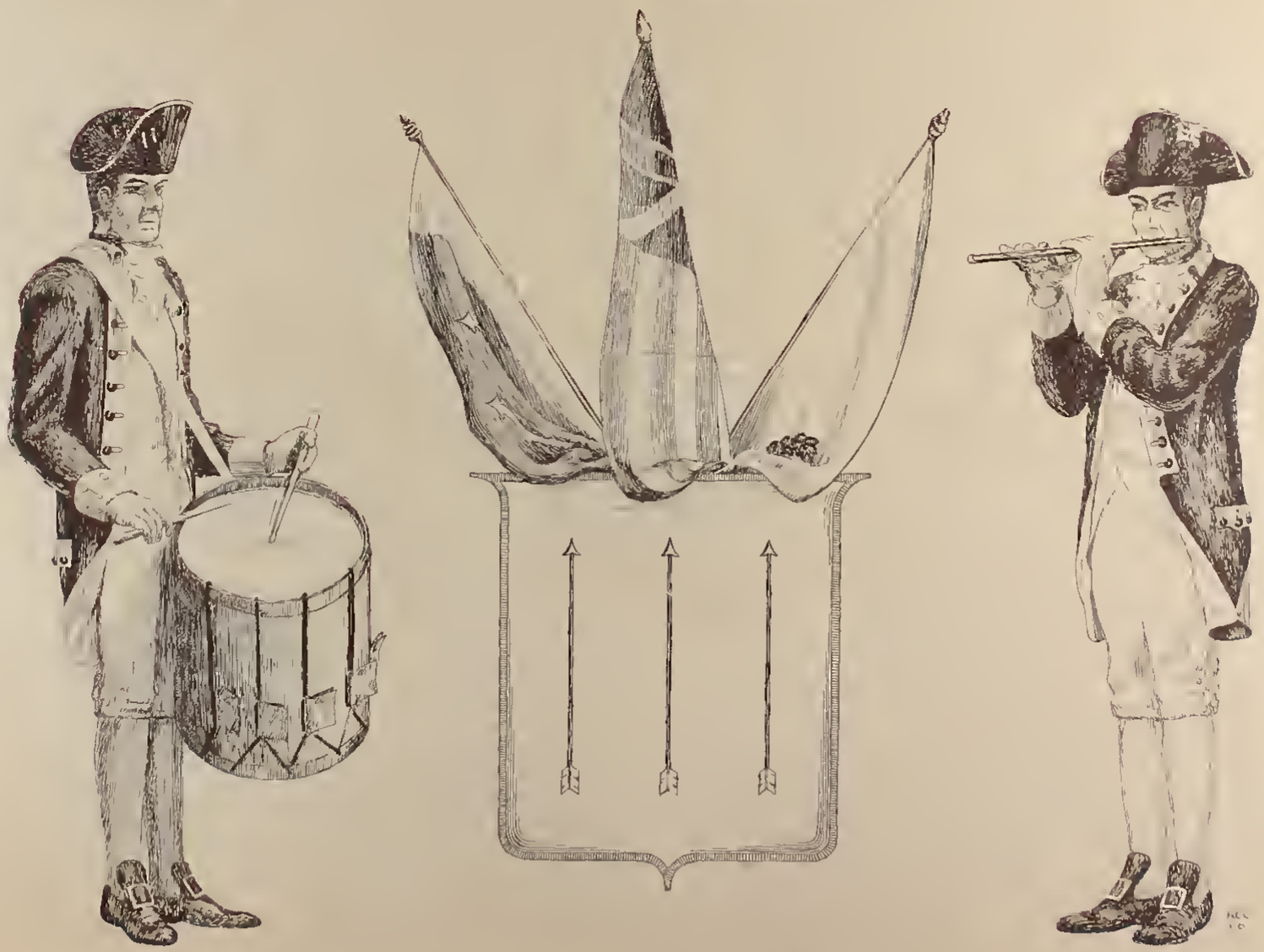
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NATHAN HALE ANCIENT FIFES & DRUMS



THE NATHAN HALE ANCIENT FIFES AND DRUMS

19th Connecticut REG'T OF FOOT

PRESENTS

A PROGRAM OF 18th CENTURY MILITARY MUSICK

MUSICK MASTER — RAYMOND BRODEUR

NARRATION — WESLEY F. LEWIS

DRUM MAJOR — JACK B. FORAN, MAJOR COMMANDING

SIDE ONE

YANKEE DOODLE

CHESTER

SEVEN STARS

DUKE OF YORK'S MARCH

THE ROSE TREE

LIBERTY TREE

ROAD TO BOSTON

BRITISH GRENADIERS

WORLD TURNED UPSIDE DOWN

SIDE TWO

BALTIMORE

CONNECTICUT HALF-TIME } DRUMS

ARMY TWO-FOUR }

DOWNFALL OF PARIS

SEVEN STARS — FIFES

LA BELLE CATHERINE

THE LONG ROLL — DRUM

JAM SESSION

OLDE SAYBROOKE
THE HARRIOTT
TURKISH MARCH

ABOUT THE FIFES AND DRUMS

The Nathan Hale Ancient Fifes and Drums were organized in Coventry, Connecticut by several groups of persons who together felt that it was most fitting that a unit, representative of the year 1776, be formed to commemorate our patriot martyr-spy. This date was selected, being Nathan Hale's year of service with the Revolutionary Forces. Our schoolbooks have described the culmination of this short year; that Hale, at General Washington's request, secretly crossed from Long Island to New York on a mission of espionage, was captured by a Tory band, tried by a British court-martial, and hanged on the morning of September 23, 1776. His last words, "I regret that I have but one life to lose for my country," will live forever

Captain Hale was a member of Colonel Webb's 19th Connecticut Regiment ot Foot, so appropriately the corps selected the uniform of that regiment as their uniform Authenticity was extensively researched, and verified from news articles which appeared in the Hartford "Connecticut Courant" of that period

Again, striving for authenticity, these uniforms have been hand-sewn by women in the Coventry area, as were the three flags the Fifes and Drums carry, the Cambridge colors, the regimental banner, and the corps flag which carries the Hale family coat-of-arms Pewter buttons, thousands of them (65 per uniform) were hand molded.

During Hale's service in New York he was attached to the famed Knowlton's Rangers, a selected scout toree under the command of his friend and near-neighbor, Colonel Thomas Knowlton Our color guard, or "Color Reserve", bearing muskets of the period, wear the ranger uniform consisting of fringed linen hunting shirts and breeches

The musical repertoire on parade holds to that music written in the 18th century and much effort has gone into ascertaining the original beating and arrangements Drum-major Jack Foran swirls a mace patterned after one used in colonial times by the English Brigade of Guards. Now, a year after our organization day, Nathan Hale Day, September 23, 1965, our snuff brown-and-white-clad musicians have been seen and resoundingly heard throughout Connecticut and in Massachusetts and Long Island.

After almost forty appearances this season, the Fifes and Drums were encouraged to record their repertoire as a means toward re-creating our musical heritage of the American Revolution.

ABOUT THE RECORD

THE MUSICK ON THIS RECORD WAS TAKEN BY TAPE RECORDER, OUT-OF-DOORS, UNDER ACTUAL FIELD CONDITIONS, IN THE SHADOW OF THE NATHAN HALE HOMESTEAD IN COVENTRY, CONNECTICUT.

RECORDED BY.

JAMES D FORAN
BUNKER HILL STUDIOS,
ANDOVER, CONNECTICUT

ADDITIONAL COPIES OF THIS RECORD MAY BE PURCHASED FOR $3 00

SEND CHECK OR MONEY ORDER TO:

NATHAN HALE FIFES AND DRUMS
P.O. BOX 1776
COVENTRY, CONN. 06238

DEDICATION

We dedicate this recording to the patriots who followed the sound of fifes and drums into battle, and to those musicians who preserved this stirring form of music for our generation.

A R C H E T Y P E S

THE BLUES PROJECT

MGM RECORDS



"Anybody knowing the whereabouts of Danny Kalb"... ran a recurrent ad in New York's Village Voice all through 1968.

A R C H E T Y P E S

Ar·che-type n. (L. archetypus, archetypon, Arche-, first + typos, see TYPE, n.) The original pattern, or model, from which all other things of the same kind are made: prototype -SYN. see model

SIDE ONE:
I Want To Be Your Driver *
Steve's Song **
Wake Me, Shake Me***†**

SIDE TWO:
I Can't Keep From Crying Sometimes***†**
(from a song by Blind Willie Johnson)
Cheryl's Going Home **
The Flute Thing****
Violets of Dawn**
No Time Like The Right Time ***

Produced by Jerry Schoenbaum*
Produced by Tom Wilson**
Produced by Howard Solomon***
Produced by Marcus James*†
Arranged by Al Kooper†



Al Kooper: Vocals, Organ
Andy Kulberg: Bass, Flute
Danny Kalb: Lead Guitar, Vocals
Tommy Flanders, Vocals
Steve Katz: Guitar, Vocals
Roy Blumenfeld: Drums
Director of Engineering: Val Valentin
This album previously released under the title "**Best of the Blues Project,**" Verve/Forecast FTS-3077.

Research & Liner notes: Tony Cohan
Design & Photography: **Plug In:** Ave Pildas, Miles Tilton, Nancy Young
Kitchen & Coordination: Walter Wanger Jr.

Other artists in the MGM Archetype Series are: Charlie Parker, Tim Hardin, Billie Holiday, Blues Project, Velvet Underground, Hank Williams Sr., Small Faces, and Allen Ginsberg.

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THE BLUES PROJECT

The ad might just as well have been asking after the whereabouts of a band called the Blues Project, of which Danny Kalb had been a member. That year, New York's premiere rock and roll band, *their* band, was glaringly absent from the scene.

Back in 1965-66, at the Cafe Au Go Go down on Bleeker Street, fledgling rockers turned out to see and hear the Blues Project. It was an exciting period, when white rock and roll bands were just getting their wings. There was as yet no Cream, no Jimi Hendrix Experience. The entire commercial inundation that came upon the heels of the Monterey Pop Festival was still a little in the future.

The Blues Project was the kind of band that fans will assure you was never caught properly on record - a left-handed tribute to working bands that create a special relationship with their audiences. To this day, there are people who say the same thing about the Grateful Dead.

What the Project offered their audiences was a fusion between blues, jazz, and rock - one of the first and best of such attempts. The echoes of their experiment can be heard in every corner of today's music.

Actually the name "Blues Project" came from the title of an album on which the band members played backup for folk-blues singers Dave Van Ronk, Spider John Koerner, Geoff Muldaur, Eric Von Schmidt, and, yes, Danny Kalb. The name survived the session, replacing the original one, the Danny Kalb Quartette. The band stuck together, and moved into the Cafe Au Go Go.

Lead guitarist Danny Kalb personified one side of the group's character. He was an outstanding acoustical folk guitarist who had become enamored of electric music - one of the first to make the crossover successfully. A critic noted that Danny "jumped Eric Clapton's claim to fame long before Eric himself discovered its potential."

Al Kooper came to the band with roots in jazz and big city blues. His playing and writing gave the band much of its sophisticetion and power. *New York Times* critic Robert Shelton called Al's organ playing "incandescent."

The band made three albums during the time that they were fully functioning, and two later ones which might fairly be called "comeback" albums, with altered personnel. The early albums sold well. Kooper's "Flute Thing," featuring Andy Kulberg's flute, became a favorite, if not a hit, across the country. By 1967, the Blues Project had built up a loyal nationwide following.

But the band's future was becoming doubtful. There was musical and social ferment around them, and opportunities for talent to be drawn off into other projects. Vocalist Tommy Flanders wanted to pursue a solo career, and Al Kooper was headed for London. Farewell concerts were given at the Cafe Au Go Go, and the Blues Project was no more. During their term as a band, electric American rock and roll had arrived.

But the significance of the Blues Project goes beyond the dissolution of the band. In the years to follow, Blues Project alumni turned up all over the music scene in key roles.

Al Kooper applied his talents to the realization of a long-standing dream of his, a jazz-rock big band. The result was Blood, Sweat and Tears, one of the most commercially successful bands of all time and, at least in its early days, a musical success as well. **Super Session,** a long jam with Al, Mike Bloomfield and Steve Stills, became one of the top fifty albums in the country. Al Kooper was for a time an instrumental superstar.

Kooper continued to show up on key recordings by other major artists - Dylan's **Blonde on Blonde, Electric Ladyland** with Jimi Hendrix, Taj Mahal's **The Natch'l Blues** - each one an archetypal album in its own right. His influence as an organ player surfaced in the work of Procol Harum, The Band and Traffic. During this period, Kooper was also active as a producer at Columbia Records.

Flutist and bassist Andy Kulberg, and drummer Roy Blumenfeld, found themselves back at the Cafe Au Go Go in 1968, in the rhythm section of a new band called Seatrain. Included in Seatrain was another maverick musician, brilliant violinist Richard Greene. A refugee from Jim Kweskin's Jug Band, and briefly, the Blues Project, Greene's sizzling violin became the most striking feature of Seatrain. Later, Greene appeared on a number of the better albums of the early seventies, among them Marie Muldaur's. Seatrain went on to a respectable career that lasted through 1972.

Steve Katz, along with Al Kooper, moved on to Blood, Sweat and Tears as guitarist, harmonica player, and sometimes vocalist.

And Danny Kalb? After his prolonged absence, in which he was reportedly either ill, or dead, a resurrected Blues Project appeared in 1971, to good reviews. It included, along with original drummer Roy Blumenfeld, none other than Denny Kalb.


Rock and Reflection
Orphan
LONDON



IT'S A GOOD DAY

WILD MOUNTAIN RIDE

WHEN ALL HELPERS FAIL

SING A SAD SONG

HIDE AWAY

GIVEN ALL THE GOOD TIMES

PLACES I'VE BEEN

SMILIN' RIVER

LOVIN' YOU

MORNING RHYME

WAITIN' ON TOMORROW

SIT DOWN ROCK AND ROLL MAN

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irwan
SECOND
CHAPTER

SIDE ONE

Jam Jam City
Odds And Ends
Hot Summers Day
Mary Jane
Skip A Dee Doo
Love Can Always Bring You [illegible]

SIDE TWO

Second Chapter
Lovely Days
Falling In Love With [illegible]
[illegible]
Cascades

ARRANGEMENTS
Gerry Shury

ADDITIONAL MUSICIANS
Geoff Britton–*Drums*
Jim Russell–*Drums and Percussion*
Andy Sylvester–*Bass*
Paul Raymond–*Piano*

SLEEVE DESIGN
Mckinley Howell & J. M. Healy

PHOTOGRAPHY
ALBUM CO-ORDINATION
Clifford Davis

SECOND CHAPTER

DAVID KIRW

LONDON

STEREO DJLPA - 1

DISTRIBUTED BY AMHERST RECORDS, Division of Transcontinent Record Sales, Inc., 1700 Harlem Road, Buffalo, New York 14224.

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This stereo record can be played on mono reproducers provided either a compatible or stereo cartridge wired for mono is fitted. Recent equipment may already be fitted with a suitable cartridge. If in doubt consult your dealer

KM124

THERE'S SOMETHING FOR EVERYONE IN AMERICA

TABLATURE BOOKLET AVAILABLE FOR THIS RECORD



FINGER PICKING GUITAR VIRTUOSITY of

DUCK BAKER

Duck Baker is another of the amazing acoustic guitarists from Washington D.C. Born there July 30, 1949, he was raised in nearby Richmond, Virginia. At the age of 14, after a brief experience with the ukelele, he became a guitarist, spending the next five years as an arranger of fiddle tunes and rags, as well as holding down the job of lead guitarist in a Chicago-blues band.

Duck's musical influences are unusually varied, ranging from folk musicians like the Carter Family and Joseph Spence to Jelly Roll Morton and John Coltrane. His repertoire is quite large and he is a proficient performer in several fingerpicking styles. His recorded work is at times tightly arranged and at other times somewhat akin to jazz improvization within the folk tradition.

Earning his living as a carpenter and jazz critic since he moved to San Francisco in 1973, Duck's articles and reviews have appeared in publications as diverse as the Richmond Mercury, the Berkeley Barb, and Coda. He has been a regular performer at the leading Bay Area clubs including the Green Earth, Freight & Salvage and the Great American Music Hall.

Duck Baker was a featured performer at the 1975 Kicking Mule Guitar Festival.



There's a kind of fingerpicker's mafia in the world. Americans, Britons, Dutch and what-have-yous record for &/or listen to Takoma, Blue Goose & Kicking Mule Records and are all very hip to each other's playing.

When I get together with Stefan or Leo Wijnkamp or meet someone for the first time the conversation goes something like this

"Hey, have you heard Freddy Fingerpicker's arrangement of 'Toetapper's Picnic'?"

"Yes, it's in semi-open Z tuning."

"Yes, he plays a quad-x Stellisimo six-string made in '24 by the famous Mr. Fantastic."

That's why I was so very surprised when I met Duck Baker. He strolled into acoustic music in San Francisco, where I hang out and teach guitar, picked up a nylon (nylon?!) stringed guitar and launched into a Jelly Roll Morton tune.

"That's great," I said.

"Do you play of lot of ragtime? Do you know Dave Laibman? Stefan Grossman? Scott Joplin? Arrangement in E? etc. etc."

Well, Duck didn't know what I was talking about. As far as he knew he was the only guy in the world playing ragtime on the guitar, and he got very depressed when I told him about Laibman, Grossman etc., & showed him a copy of **'Contemporary Ragtime Guitar' (KM107/SNKF100)**

The fact that Duck developed into a superfingerpicker outside of the 'mainstream' of the movement, and the fact that he prefers a flamenco nylon-string guitar, have combined to give him a unique sound. You've got in your hand an album of finger picking different from any you've heard before. The steady alternating thumb is there alright, but what his fingers do over the top will surprise and amaze you.

You can hear some tradition in his playing, like his Carter style variation in **'Wreck of Old 97'** or his Joseph Spence style half-note bass in the same tune. Mostly though you are going to hear pure Duck Baker, your basic eclectic fingerstyle virtuoso. There are some hot-foot-tappers, like **'Jackson Stomp'** and some jazz standards like **'Dr. Jazz'** with Django Rheinhart licks Beautiful modal pieces like **'Allegheny County'** and the exquisite **'Hick's Farewell'** and humor too in **'Take Me To the Ball Game & America'** and, of course, **'Melancoly Baby.'**

The album runs from the tightly arranged **'Old Folks Polka'**, **'Pineapple Rag'** and **'Wolverines'** to simple chord progression **(Old 97)** and your complex **(Zebra Blues).**

In fact you've got in your hand one hot platter. Not only do I gig with Duck a lot, but I spent two months of Friday's producing this album and I haven't begun to get tired of hearing these tunes. The whole project was great, and our biggest problem was to decide which of Duck's 40 to 50 excellent takes to leave off the disc.

And—Ed Denson locked Duck in a little room with a table, chair, two flair pens and a stack of official Kicking Mule tablature paper

So there's even a tab book too! Hope you like it,

Dale Miller

ONE:

THE JACKSON STOMP 2 17
THE MISSION STREET BLUES 1.55
ALLEGHENY COUNTY 4 02
MATTY POWELL 1 08
ZEBRA BLUES 2.23
WOLVERINES 3 07
MELANCHOLY BABY 4 27

TWO:

TAKE ME OUT TO THE BALL GAME/AMERICA Medley 2 18
TEMPERANCE REEL 1.15
THE PINEAPPLE RAG 3 22
HICK'S FAREWELL 3.22
DOCTOR JAZZ 2 25
THE OLD FOLKS POLKA 1 34
THERE'LL BE A HAPPY MEETING 2 00
THE WRECK OF OLD 97 3.07

THE JACKSON STOMP was learned from a performance by the Mississippi Mud Steppers on old-timey 101

MISSION STREET BLUES is derived from W.C Handy, but closer to tunes by Jelly Roll Morton and especially to Charlie Poole's 'Ramblin' Blues' and 'Tennessee Blues.'

ALLEGHENY COUNTY was worked up with Dan McCorison, a good friend Last I heard he was in Boulder, Colorado in a western swing band, Dusty Drapes and the Dusters Dan came up with this tune about 1969.

MATTY POWELL I don't know if everyone has the same problem, but naming pieces is often something I put off for a long time after the actual composing. In this case I had to come up with a title for the record, so I dipped into my wealth of useless information and came up with the names of two big-league outfielders who were stars in the 60's. Matty Alou and Boog Powell Combining names one way you get "Boog Alou" which is, of course, the kind of dance you do to this piece Combins the other way and you get "Matty Powell", right? All this results from working with a terrible punster like Dale Miller

ZEBRA BLUES was inspired by life in the big city of San Francisco. It is named after the famous series of murders there Stylistically it is related to Freddie Keppard's 'Messin' Around' (on the Columbia Chicago Jazz Anthology) and the 'Limousine Blue'

WOLVERINE BLUES is one of Jelly Roll Morton's most durable classics, recorded many times by Morton with various instrumental combinations, and later trimmed down and converted into a swing standard, My favorite version is the original one, a solo version recorded for Gennett in 1924, and it is that recording which forms the basis for my arrangement. Morton's Gennett solos, which are on Milestone M-47018, can be viewed as a bridge between ragtime and jazz encompassing the thematic development and melodic appeal of ragtime and the drive, rhythmic complexity and invention of jazz More basically however, this represents the first great document of one of the most important and beautiful musicians of this century (or any century)

MELANCOLY BABY Take Me Out to the Ball Game & America are in everyone's repertoire, of course. I believe they were all written by the same person, probably John Lomax!

THE TEMPERANCE REEL, or Teetotaler's Fancy, or Darkey's Dream, or Johnny s Favorite, is very irish by any name I first heard it played by Chet Parker on a Newport Folk Festival record

PINEAPPLE RAG is an arrangement from around 1968-69, years before guitarists like Mike King and Ton Van Bergeyk made me aware that it was possible to transcribe rags from the piano score, along classical lines My method was to learn the rags by ear, and make up my own counterpoint, except where the bass line was particularly compelling and necessary to the balance of the melody

HICK'S FAREWELL is from a striking recording sung by Doc Watson with only Gaither Carlton's fiddle accompanying (on the Friends of Old Time Music L P) The somberness of the lyrics was highlighted by the starkness of the unison-single line rendition, which I try to evoke The improvization here, as on Allegheny County is basically modal.

DOCTOR JAZZ has been associated with Jelly Roll Morton who recorded a great version of it, and who, I have heard, wrote the words. The tune is by King Oliver

THE OLD FOLKS POLKA I learned from a friend Lynn Abbott, who played the accordian version of it that Nathan Abshire has recorded for Arhoolie I believe it is also called the 'New Iberia Polka'

THERE WILL BE A HAPPY MEETING is another 3 chord hit Its presence here is due to a visit the day before a session, from Al Rice. Al, who plays many guitar styles beautifully, had never heard of the great Bahaman guitarist Joseph Spence. So we put on his Folkways album and I was reminded what fun it is to play Spence's style I really don't play this much like Spence (he uses a drop D bass tuning, for one thing) If you haven't heard Spence you're missing one of the world's unique and beautiful guitarists.

THE WRECK OF OLD 97 is one of your more durable three chord bluegrass progressions. Personally I am all for 3 chord songs, and I think this country would be better off if people would play more of them. Duck Baker

Recorded at the Kicking Mule Blue Bear Studios, San Francisco
Recording Engineer Mark Needham
Produced by Oak Miller & Ed Denson
Remix Engineer Nic Kinsey
Mastered at Livingstone Studios, London
Cover Design & Artwork Terry Eden
Photo Jon Sievert

To be included on our mailing list or for information about the tablature booklet available for this record write to

KICKING MULE RECORDS
BOX 3291
BERKELEY, CA 94703 USA ℗ 1975

KM 124 DUCK BAKER DISCOUNT COUPON FOR THE BOOK THAT GOES WITH THE RECORD KM 124

Duck Baker has written a guitar tab book to go with this album. Since the playing he does is mostly improvised you wouldn't want to follow it note for note. He gives the "head" and one or two times thru showing some of the things he does, and then leaves it to you to develop the tunes as you see fit using his ideas as a springboard. There is also a commentary on improvising, and on the tunes, in Duck's unique style. Ten tunes are included in the book, and it comes in lie-flat spiral binding so that you can fold it double and lean it up on something without it falling apart right away. With this coupon a copy is $1. Extra copies are $2 each.

Dear Kick, please send me the books indicated below. I enclose payment.

$_____for ____copies of the DUCK BAKER tab book ($1 for the first, $2 for each additional book.)
$_____for spiral bound copies of the books 1 have circled: 102,109,110,111,112,113, 114,115,116,117,120,122,123 (see catalog for titles).

$_____for the books and records 1 have circled on the catalog on the back of this form.

$_____TOTAL ENCLOSED.

Name_____Address_____

City & State_____Zip_____PLEASE PRINT OR TYPE,THANKS

KICKING MULE RECORDS, PO BOX 3233, BERKELEY, CALIF. 94703 USA.

==========

THE DUCK BAKER TERRIBLE PUN CONTEST.

1've been sitting here thinking that a Duck Baker is probably someone who doesn't know enough to fr' them, also that it takes a rare bird to improvise fingerpicking. We've thought of issuing Duck's jazz tunes under the pseudonym Gander Fryer. If you've taken a good look at Duck's explanation for the title "Matty Powell" you know that 1 am not taking pot shots at a sitting Duck, either. He is fully capable of defending himself, pun my word. Well we are having the Duck Baker Terrible Pun Contest. Here's how to enter: Write a pun on Duck's name, album title, or any of the song titles on the lp; on a postcard -postcards only please - and send it in. We'll judge them when Duck comes West for Christmas, and send the winner a prize of some sort. In case of a tied pun earliest postmark wins. All decisions of the judges will be final & all entries will become the property of Kicking Mule, who may print them etc.

==========

LESSONS: As an experiment we are going to try and set up an arrangement whereby you can get guitar lessons from Duck as he travels. He lives alternately in Richmond, Va. and San Francisco, Ca but is on the road quite a bit of the time. Lessons are $12.50 an hour, and if you would like to have Duck get in touch with you to schedule one or more next time he is in your area send me a postcard with your name, address, phone, hours you can be contacted at this number, and latest date it is good (eg May 30, if you get out of school and go home June 1). 1 will forward these to Duck. We suggest that you will get the most from the lesson if you are already at least an intermediate guitarist, as almost any teacher can help you learn the basics, for less money.

No.&	Artist	Title of Album	Tab book	Released
101	Rev. Gary Davis	*CHILDREN OF ZION	Not Yet	Yes
102	Stefan Grossman	*YAZOO BASIN BOOGIE	()30 pages	Yes
103	Bob Hadley	*TUNES FROM THE WELL	()	Aug 76
104	Bookbinder, Sandberg, Davis, Grossman, Mann	*SOME PEOPLE WHO PLAY THE GUITAR	No	Yes
105	Stefan Grossman	*ACOUSTIC MUSIC	No	Yes
106	Rev. Gary Davis	*RAGTIME GUITAR	Not yet	Yes
107	Gilfellon, Schoenberg, Laibman, Marcus, Mann, Miller, Wijnkamp	*CONTEMPORARY RAGTIME GUITAR	No	Yes
108				
109	Stefan Grossman	*HOW TO PLAY THE BLUES GUITAR	()28 pages	Yes
110	Happy Traum	*RELAX YOUR MIND	()26 pages	Yes
111	Nick Katzman	*MISSISSIPPI RIVER BOTTOM BLUES	()	Jun 76
112	Stefan Grossman	*FINGERPICKING GUITAR TECHNIQUES	()21 pages	Yes
113	Bob Hadley	*THE RAVEN-GUITAR SOLOS	()26 pages	Yes
114	Ton Van Bergeyk	*FAMOUS RAGTIME GUITAR SOLOS	()29 pages	Yes
115	Stefan Grossman & Ton Van Bergeyk	*HOW TO PLAY RAGTIME GUITAR	()33 pages	Yes
116	Peter Finger	*BOTTLENECK GUITAR SOLOS	()18 pages	Yes
117	Leo Wijnkamp	*RAGS TO RICHES-GUITAR SOLOS	()20 pages	Yes
118	Stefan Grossman	*MEMPHIS JELLYROLL	No	Yes
119	David Cohen	*HOW TO PLAY FOLK GUITAR	()	Aug 76
120	Dave Evans	*SAD PIG DANCE -GUITAR SOLOS	()16 pages	Yes
121	Stefan Grossman			
122	B Evans, McLennan, T. V. Bergeyk, Laibman, Nicholai, Fegy	*THE ENTERTAINER-9 JOPLIN RAGS & ONE JOPLIN WALTZ	()	Yes
123	Dale Miller	*FINGERPICKING DELIGHTS	()56 pages	Yes
124	Duck Baker	*SOMETHING FOR EVERYONE IN AMERICA	()	Yes
125	Ton Van Bergeyk	*INSTRUMENTALS TO TICKLE YOUR FINGERS	()	Sep 76
126	George Gritzbach	*HAD YOUR GRITZ TODAY	()	Jul 76
127	T.V. Bergeyk,Nicholai Fegy, Johansson,Marcus, B Evans, Laibman,	*NOVELTY GUITAR INSTRUMENTALS	()	Sep 76
128	D&F Auer,Park, etc.	*PUGET SOUND GUITAR WORKSHOP	()	Jul 76
201	Tom Paley	*HARD LUCK PAPA	()	
202	John Burke	*PLAIN SINGIN & FANCY PICKIN	()	Sep 76
203	Art Rosenbaum	*THE ART OF THE MOUNTAIN BANJO	See books	Yes
207	Fred Sokolow	*BLUEGRASS BANJO AND THEN SOME	()	
208	Art Rosenbaum	*FIVE STRING BANJO	See books	Yes
BOOKS:	Art Rosenbaum	THE MOUNTAIN BANJO BOOK	()70 pages	Yes

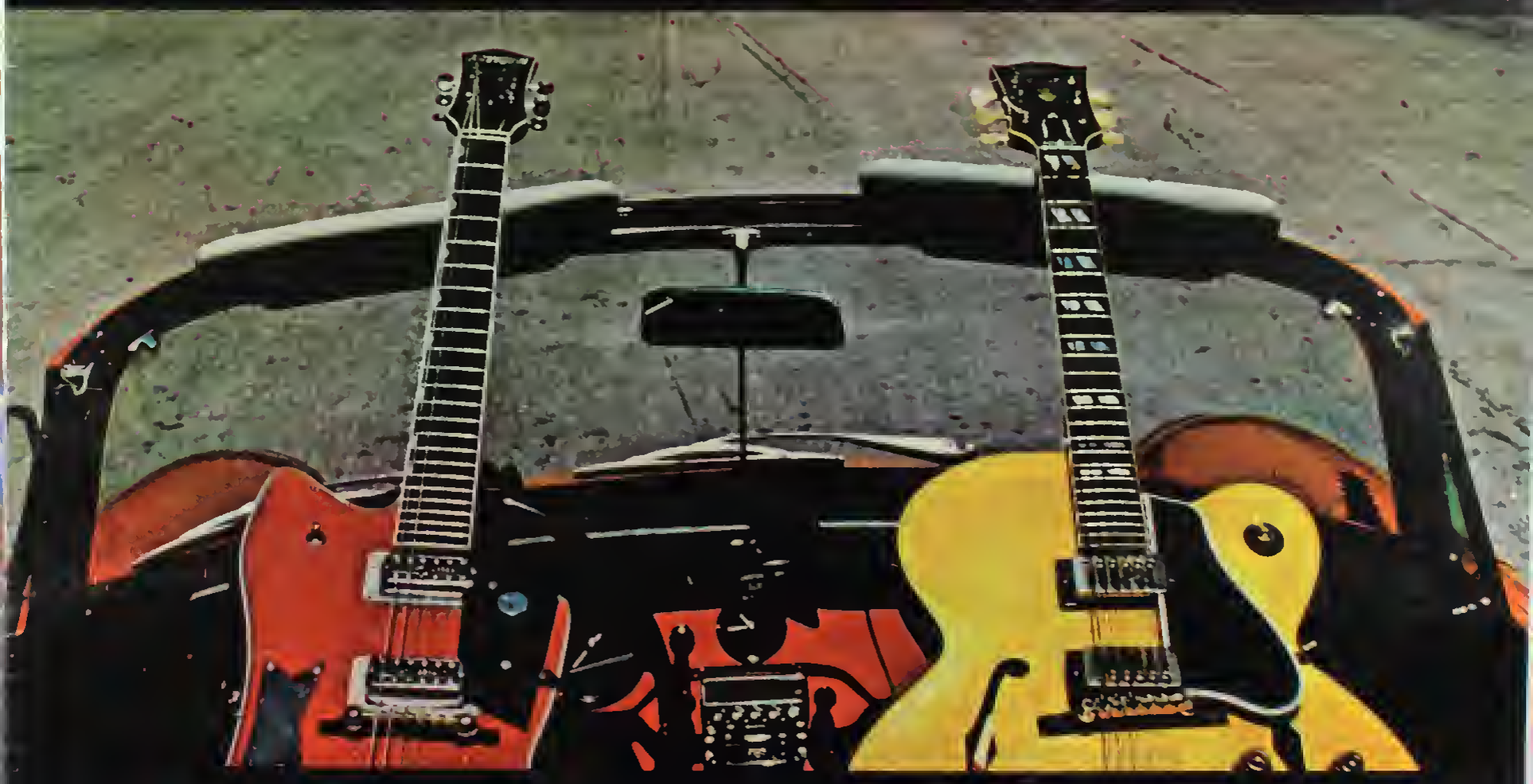
WHERE TO BUY THEM: Kicking Mule records and books are at well stocked record and instrument shops everywhere. They are available from us for $5 per lp. Tab books are spiral bound, and $1 extra. THE MOUNTAIN BANJO BOOK is $1.50 with either of Art's lps, $3.95 alone. Tab books without records are $1.50 each. Please add $1 for postage and handling, sales tax for Calif. orders, $1 more postage to Canada, $1 per lp Foreign Airmail. Hows that for Small Print ?

KICKING MULE RECORDING AND PUBLISHING COMPANY, PO BOX 3233, BERKELEY, CA. 94703 USA

STEREO
CK2991
CHECKER T.M.

BO DIDDLEY/CHUCK BERRY

TWO GREAT GUITARS



BO DIDDLEY/CHUCK BERRY

BO DIDDLEY and CHUCK BERRY
•
TWO GREAT GUITARS

STEREO
CK2991
CHECKER
℗ 1972 GRT Corporation

Off The Record

Side 1

	Time
LIVERPOOL DRIVE "CHUCK BERRY" (Chuck Berry Music, Inc. Arc Music-BMI)	2·53
CHUCK'S BEAT "CHUCK BERRY & BO DIDDLEY" (Chuck Berry Music, Inc Arc Music-BMI)	10 35
Total Time	*13.28*

Recorded at Ter Mar Recording Studio, Chicago, Illinois, March 1964.
Cover Design by Don Bronstein

Side 2

	Time
WHEN THE SAINTS GO MARCHING IN BO DIDDLEY" (Arr by E McDaniel Arc Music-BMI)	2 52
BO'S BEAT "BO DIDDLEY & CHUCK BERRY" (E McDaniel Arc Music-BMI)	14 00
Total Time	*16,52*

Cover Photo by Esmond Edwards
Engineer: Ron Malo

ALBUM LINER NOTES are, for the most part, a bore! Most of them spend fifteen long wordy paragraphs telling you where the particular artist was born, how many children in his family, what he eats for breakfast, how much starch he uses in his collar and how well he can do the "monkey" Who cares?

In the first place, since you bought this album you're holding or, at least, are considering doing so, you must be a BO DIDDLEY and/or CHUCK BERRY fan And as a fan you must be congratulated for you belong to one of the world's largest groups! You know of course that Bo and Chuck are two of the most copied, most imitated, most sought after artists in the world In addition to having twenty fingers and twenty toes between 'em, they have also sold millions of records between 'em, written several dozen hit songs between 'em and have entertained hundreds of thousands of people, the world over, between 'em

Among their most ardent fans, Bo and Chuck can count scores of the leading exponents of today's popular music For example, when the Beatles were asked to name their favorite singer-instrumentalist, Chuck was the unanimous choice The Beatles have recorded at least half dozen of Chuck's original compositions, and only recently, Bill Black paid great tribute to Chuck by recording an entire album consisting of all Chuck Berry compositions Bo Diddley originated the Bo Diddley Beat and this unusual rhythm has been copied by literally hundreds of other artists The fact is, however, that no one can execute this exciting beat like the man who introduced and developed it—BO DIDDLEY! In the summer of 1962, Bo brought this driving beat to the White House and performed for the late President John F Kennedy and his guests

This album marks the first time that these two 'giants', Bo Diddley and Chuck Berry, have recorded together and how the session came about is quite interesting Chuck was in Chicago for a meeting with the officers of Chess Records, while Bo was in the Chess studio, one floor above, actually doing one of his own recording sessions Chuck simply happened to wander into the recording studio, picked up a guitar that a musician left lying around and just started to play It was really an impulsive gesture of Chuck's The whole thing was completely impromptu, first Chuck playing, then Bo, then together, etc Someone yelled 'take one' and all of a sudden it was a Bo Diddley Chuck Berry session

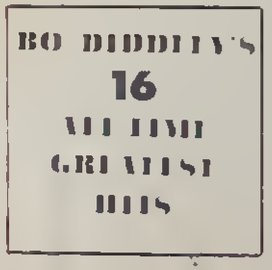
On one side (cut one) you'll hear Chuck playing a solo on 'Liverpool Drive' On this same side (cut two) you'll hear Bo and Chuck playing together to what has come to be known as a Chuck Berry Beat Both men improvise throughout The session was completely unrehearsed Listen carefully and you will hear parts of Chuck's famous vocal hits like 'Memphis' and 'School Days' and also parts of Bo's famous hits such as 'Road Runner' and 'Bo Diddley' If you find it difficult to distinguish between Chuck's and Bo's guitar here's a bit of information which may help you Chuck's is the higher pitched twangy guitar while Bo's is lower pitched with a more gutteral sound

On side two (cut one), you'll hear Bo playing When The Saints Go Marching In And what a truly remarkable job he does In listening to this particular cut, you'll come to the full realization that Bo is a truly accomplished musician On side two (cut two) Bo and Chuck are playing together only this time they're playing to a definite 'Bo Diddley Beat' and rhythm Listen closely and you'll hear parts of Bo's famous hits, 'Say Man' and 'You Can't Judge A Book By The Cover' If you're buying this album in stereo, Bo Diddley is on the left, Chuck Berry on the right—of your stereo set

Certainly you've read liner notes on albums that say how all the musicians at the record session got up and applauded after a certain 'take', etc Well, don't believe it! It's happened, but not a tenth as often as you might be led to believe It would be as rare as an entire baseball team bursting into applause every time Mickey Mantle got a hit At this Bo Diddley-Chuck Berry session IT DID HAPPEN! The musicians the engineer people in the control room, people who produce hundreds of records every year, did applaud every 'take', every song in this album And you will too! It is, by far, one of the most exciting, spirited instrumental sessions ever put on record!

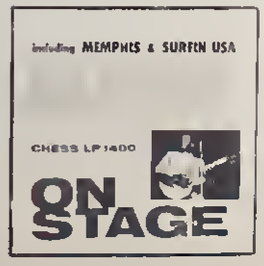
Recording companies take a lot of pains to come up with the right album cover, something that will attract your eye They take great pains in coming up with the proper liner notes, notes that will sell you on purchasing the album However, all record companies agree that in the final analysis, it's what is 'in the grooves' of the record, what is contained in the album itself that will actually sell the album Now perhaps you will not be able to hear this album before you buy it, perhaps the place from which you're purchasing it will not allow you to listen to it first Pay no mind, BUY THE ALBUM! Not only will you love it but chances are you'll run to tell your friends about it If you're a lover of classical music, forget it, this album will have no appeal to you But if you like 'wailin' guitars, hard, driving music, music with an intensive beat, a driving, exciting sound, then this album is for you!

—Dick LaPalm









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CIAO HOMERIC

STEREO

DRC-011570



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DRC-011570

TICCONI BAND

Side 1

SIMON SAYS - 2'10"
AMORE SCUSAMI (My Love Forgive Me) 3'25"
AL DI LA' - 3'35"
CIAO CIAO BAMBINA—VOLARE 3'15
CIELO ROSSO (Don't Say No Again) 3'10
CASATCHOK 2'00
BYE BYE BYE CIAO HOMERIC (By G. Ticconi) 2'30
ALLEY CAT

Side 2

CHE VUOLE QUESTA MUSICA STASERA - 3'40"
DELILAH - 3'00
SUNRISE SUNSET - 3'15"
RAGAZZINA - 2'45"
TORNA A SORRIENTO - 2'50
O' SOLE MIO - 2'30"
TU CHE M'HAI PRESO IL CUOR - 2'15"

Bye Bye Bye Ciao Homeric

(By G. Ticconi)

Bye Bye Bye Ciao Homeric
Tu sei Bella and I Like You
You give me such a pleasure
Such joy I love you
You take me to Sunny Islands
for my Holiday
and my Happiness
For these Reasons
I'll never forget you... So...
I Love You Homeric
Homeric Bye Bye...
CIAO HOMERIC....

A G M - GENOVA



FRANKENSTEIN

While on a scientific voyage to the North Pole, crew members spot a dogsled carrying a huge "monster" across the barren ice. The next morning, a man in a similar sled approaches the ice-blocked ship and introduces himself as Dr. Frankenstein. When asked how he ended up alone in the frozen north, the Doctor commences telling his unbelievable story.

FRANKENSTEIN is more than a frightening tale of a man-made monster on the loose, it is also about love, loyalty, cruelty and hardship. The Doctor tells how he scientifically created a living being in his laboratory, and how it soon became apparent that his creation was beyond the control of mere mortals. When Frankenstein's brother and wife are murdered at the hands of the monster, the Doctor realizes that he has no other choice but to kill his creation before more people die.

What follows, is a haunting account of one man's guilt-ridden drive to rid the world of an "experiment" that has gone out of control.

FRANKENSTEIN

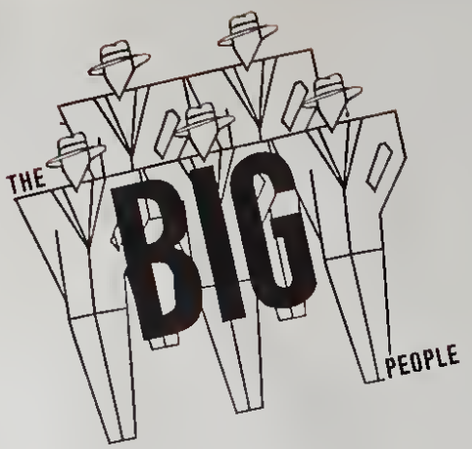
Executive Producer Richard B. Saffir

Album Design Bruce Koren
Illustration Sandra Cooper
Liner notes Craig Gardner
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1255 Post Street San Francisco, CA 94109

THE BIG PEOPLE



THE BIG PEOPLE



SIDE 1

MAKIN' IT TONIGHT
(Lyrics by Allan Burke – Adam Paris)

THE THREE OF US
(Lyrics by Allan Burke – Adam Paris)

SIDE 2

TOUGH BOY (That's part of my plan)
(Lyrics – Allan Burke)

I WANNA HOLD YOUR HAND
(Lennon & McCartney) Duchess Music Corp., BMI



All songs written and arranged by Adam Paris Except (I WANNA HOLD YOUR HAND)
you already knew that

THE BIG PEOPLE – STUDIO

Allan Burke – Lead Vocals/Percussion

Adam Paris – Keyboards/Backing Vocals/Percussion



THE BIG PEOPLE – LIVE

Allan Burke – Lead Vocals

Adam Paris – Keyboards

Kevin Neal – Bass

Daniel Christopher – Drums

RECORDED AT POWERHOUSE CAMDEN, NJ

TRACKING BY MARK SHULTZ

MIXED BY ADAM PARIS/MARK SHULTZ

PRODUCED BY ADAM PARIS

SPECIAL ASST TO THE BIG PEOPLE
ERNIE RIVELLO



MASTERED AT FRANKFORD WAYNE
PHILA, PA (by NIMITR SARIKANANDA)

PHOTOGRAPHY - GARY MATTIE

MAKE UP BY SUZETTE



MY CONTRIBUTION TO THIS RECORD IS DEDICATED
TO THE MEMORY OF MY FATHER

SPECIAL THANKS TO - RUSS TOPPMAN

SPECIAL THANKS TO - NEIL VENITSKI, PHYLIS SUE AND JEFF AT PIP HML KF, DGS, MB, AB, EES, JS, CH, TM, WGLS AND THE REST OF THE VERY HIP COLLEGE RADIO STATIONS



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some support with this
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CURRENT THERAPY NO. I:
ORAL HYPOGLYCEMIC AGENTS

SIDE ONE		SIDE TWO
PART ONE	MECHANISM OF ACTION GEORGINA FALUDI, M.D.	• Is there really such a thing as "oral insulin?" • Can oral hypoglycemic agents help to prevent diabetes? • When do you use a "loading dose" to initiate therapy? • Is it necessary to check urine, sugar and acetone daily if the patient is on oral medication? —and other questions and answers supplementing the lecture material.
PART TWO	USE AND MISUSE PHILIP GERBER, M.D.	

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THE DEPARTMENT OF MEDICINE
HAHNEMANN MEDICAL COLLEGE AND HOSPITAL
Philadelphia, Pennsylvania

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NUMBER THREE — 1965 SERIES

PERIPHERAL VASCULAR DISORDERS

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NUMBER THREE - 1965 SERIES

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PERIPHERAL VASCULAR DISORDERS

SIDE ONE

PART ONE Arterial Occlusive Disease:
Medical Considerations
ALBERT N. BREST, M.D.

PART TWO Arterial Occlusive Disease:
Surgical Monagement
ROBERT BOWER, M.D.

SIDE TWO

- What about anticoagulant drugs in the management of arterial occlusive disease?
- Are there undesirable side effects following lumbar sympathectomy?
- Is there any simple affice evaluation which will identify patients with early peripheral arteriosclerasis?

—and other questions and answers supplementing the lecture material

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by

RICHARD MUNRO

SUCCESS MOTIVATION® INSTITUTE, INC.
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HIGH FIDELITY

AN SMI CUSTOM SERIES ALBUM

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SMI-1344/2

SMI-1344/2

SUCCESSFUL AUTOMOTIVE SELLING

By Richard Munro

14 SEPARATE BANDS OF AUTOMOTIVE SELLING INFORMATION

RECORD "A"
SIDE ONE

Band #1: INTRODUCTION
The basic principles af selling automabiles. Haw you can increase your share in this majar industry.

Band #2: PROFITABLE PROSPECTING
Everybody's a praspect for automobile awnership. Haw to develap yaur praspecting techniques.

Band #3: EVERYBODY'S A PROSPECT
The art and the science af changing that generolized 'everybody' into 'samebady' who wants ta buy o cor.

Band #4: KEEP ON PROSPECTING
A salesman withaut praspects is o salesman without a job. Haw ta create an endless saurce of customers.

SIDE TWO

Band #1: QUALIFYING AND ANALYZING CUSTOMERS
The 'reasan' a custamer uses when he buys a car is the same reason yau must use ta clase the sale.

Band #2: MOTIVATION AND SALES
The salient factar in every sale is the customer's motivation. How to recagnize and use motivotion.

Band #3: QUALIFICATION AND SALES
Your attitude taward a prospective customer is the key to a successful sale, ar a failure.

Band #4: THE IMPORTANCE OF FOLLOW-UP
Haw to create, hald and increase the 'repeat business' af your best customers, year after year.

RECORD "B"
SIDE ONE

Band #1: PRESENTATION OF THE PRODUCT
The extreme impartance of knowing everything abaut the praduct you sell.

Band #2: IS A DEMONSTRATION REALLY NECESSARY?
Haw can a prospective custamer visualize ownership without action? Demanstrate the difference.

Band #3: PROVE IT WITH DEMONSTRATIONS
The thrill and feel of actual driving is the all-canclusive argument.

SIDE TWO

Band #1: TRADING AND CLOSING
Intelligent trading is an integral part of olmost every automotive sale. The haw and why of trading.

Band #2: APPRAISALS AND TRADE-INS
Substitute accurate knawledge for guessing befare yau establish trade-in volues.

Band #3: THE FINAL CLOSE
The best salesman in the warld can't clase a sale unless he's been selling successfully fram the very beginning.

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by

RICHARD MUNRO

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WACO, TEXAS

HIGH FIDELITY

AN SMI
CUSTOM SERIES
ALBUM

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complete script
of the
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SMI-2001	"ACRES OF DIAMONDS" by Russell Conwell (7-inch Lp)
SMI-1201	"STRANGEST SECRET" by Earl Nightingale
SMI-2002	"WHO MOTIVATES THE MOTIVATOR?" by Paul J. Meyer (7-inch Lp)

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STEREO

TIME
RECORDS
S/2092

Party-My Pad! * AFTER SURFIN'



THE SPINNERS * * * * * * *

STEREO

TIME RECORDS

S/2092

Party-My Pad!



PIPELINE TO MY PAD

SKAGS ROW

BARRACUDA

THE TUBE AND I

THE EARLY SURFER CATCHES THE WAVE

SHOOTIN' THE PIER

SURFIN' UNLIMITED

BAILING OUT

THE SPINNER'S BOUNCE

MAKIN' THE MAKAHA

THE SURFER'S PARTY

SOUP IS COLD

AFTER SURFIN'



Years back there was a great fad among the younger set to punctuate their speech with "bop" or so-called hip expressions. The new fad is even more way out and that is surfin' talk. This glossary will give you a basic insight into the world of the surfer.

BA—A peculiar stance that some surfers take while riding waves.
BACK PEDDLE—To step back on the board away from the nose to keep the nose from digging into the water.
BAGGIES—Trunks that Surfers wear.
BAILING OUT—To intentionally get off and away from your surfboard.
BOSS—The greatest.
CLOUD SURF—Biggest type of board.
DING—Hole in a surfboard.
FEATHER—Biggest type of wave.
GREMMIE—Pseudo surfer. He plays the role but doesn't really surf.
GRUNCHER—Hard breaking big wave that folds over.
GURFER—Girl surfer who doesn't really surf.
HANG TEN—Standing on front of the board with toes over the edge to increase speed.
HANGING FIVE—Hanging five toes over the nose of the board.
HEAVIES—Very big waves, 18 to 20 feet high.
HOEDAD—Anyone who puts down surfing or surfers: An enemy of surfers
HOT DOG—Wide and heavy board.
HOT DOGGER—Expert surfer. Does tricks and shows off.
KAHA HUNA—Mythical Hawaiian god of surfing.
LOCKED IN THE TUBE—Inside the curl of a wave and not sure whether you'll come out.
MAKAHA—Hawaiian beach where international surfing contests are held.

THE SPINNERS



OVER-THE FALLS—Get to the top of a wave and topple over.
PEARL—To nose the board under.
PIPELINE—The hollow tubelike middle of a wave just prior to breaking.
REEDS—Type of surfing pants that extend just below the knee.
SAND FLEA—Person who avoids the water, just lies on the sand.
SHOOT THE TUBE—Going into the tube or curl of the wave while surfing.
SHOOTING THE CURL—Catching the wave at just the right moment and riding it out.
SHOOTING THE PIER—Dodging in and out of pilings.
SHOREBREAK—Small waves that break close to shore.
SKAG—The end of the board.
SOUP—Foam after a wave has broken.
SPINNER—A full 360° turn while riding a wave.
SPOON—Curve of the board.
STEIN—Worst kind of surfer.
STOKED—Boss.
SURF KNOBS—Bunions or callouses that form on surfers' knees and the top of their ankles as a result of riding their boards in a squatting position.
THE SURFER—Magazine about surfing. The surfer's "bible."
SURF'S DOWN—Waves are bad for surfing
SURF'S UP—Waves are good for surfing.
TUBE—Hollow part of wave.
WAIKIKI KUKS—Another name for pseudo surfer.
THE WEDGE—Another name for a wave.
WIPEOUT—Catching the wave at the wrong time and being thrown from the surfboard.
WOODIE—Car that carries surfboard.

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RUBY BRAFF

and his trumpet



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CATALOG No. RCS-507 M

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RUBY BRAFF And His TRUMPET

Don Lamond **Don Elliot** **Mundell Lowe** **Milt Hinton** **Hank Jones** **Nat Pierce**

Courtesy Capitol Records

SELECTIONS

SOMEDAY SWEETHEART
WHEN YOUR LOVER HAS GONE
YOU'RE GETTING TO BE A HABIT WITH ME
LET'S DO IT
SWING THAT MUSIC

YOU'D BE SO NICE TO COME HOME TO
TAKING A CHANCE ON LOVE
CABIN IN THE PINES
LAZY
IF DREAMS COME TRUE

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Ruby Braff, a trumpet player of unusual warmth and lyricism, refuses to be limited to ony one schoo He is concerned w th expressing himself in music and feels free to draw on the best of the tatal jazz heritage for his basic language In an era when many players sound very much like each other, Ruby is a thorough-going i dividualist whose style is instantly identifiable as his own

Ruby's influences range throughout all of music, but most promi ent among them are Louis Armstrong, Billie Holiday Lester Young, Count Basie, Bessie Smith, Bing Crosby and Ethel Waters.

As you can hear on this album, in addition to a marvelously relaxed rhythmic drive, Ruby's playing is also characterized by his big, full, singing tone He loves music with a passion that has kept him in it despite years of small financial returns and many disappointments. And when Ruby expresses that love, there is nothing inhibited about it, the horn seems to become bigger than he is

Ruby was born in Boston, Massachusetts March 16, 1927, grew up there and started gaining musical experience from the age of nine when his first professional job was with Whistling Sam the Piano Man

For the post few years, Ruby has been based in New York In addition to record dates, he's worked with Benny Goodman had a featured role in the Rodgers and Hammerstein 'Pipe Dream and led bands of his own He may soon tour England where he achieved a considerable reputation as a stimulating illustration of mainstream trumpet playing

Another aspect of Ruby that is clear in this album is his huge library of songs He knows more standards—including many that have been unjustly neglected—than most musicians twice his age It is true, after all says Braff that there were some songs written before 1952, a fact not always evident on some jazz dates My choice of a song often comes from being reminded of it by a great performance, and sometimes by the song's own unusual qualities its superficiality melodically and in rhythmic structure I don't like to play a song unless it means something to me personally That way I understand the songs I play

Someday Sweethoart is a song Ruby has always wanted to record, especially after he'd heard Pee Wee Russell record it Louis Armstrong is in Ruby's mind when he thinks of When Your Lover Has Gone The little head arrangement we play on it today Ruby was, I think, part of Louis' chorus You know most things that are considered standard practice among musicians today come from Louis' Guys have made a living just from parts of his solos

You're Getting To Be a Habit With Me shows as do others in this album that Ruby has no fear of playing [illegible] without doubling the tempo and without paraphrasing the melodic line out of recognition He plays the song the way he [illegible] part of his approach is a romantic one Let's Do It is an example to Ruby of a very meaty song to play on It is one of the most beautiful bridges in life I'll always remember the record Billie Holiday and Lester Young made of Let's Do It as a classic" 'Swing That Music' is Louis Armstrong's song As much as Ruby loves Armstrong's playing he [illegible] very much his own If you really love Louis explains Braff you use him for inspiration but you don't copy him The [illegible] to draw on from that guy One chorus by him can give you 45 different styles

It was Stan Getz performance of You'd Be So Nice To Come Home To that particularly impressed Ruby Ethel [illegible] one he thinks of with regard to Takin A Chance On Love She's one of the greatest musicians of all [illegible] Cabin In The Pines a lovely but seldom played song was recorded by Louis Armstrong It's a very haunting tune [illegible] repertoire after he heard one of his major favorites Bing Crosby sing it And a Bobby Hackett record of the [illegible] Come True set Ruby to working out his own version

'Every song," Ruby emphasizes has a different character to it Some musicians however make every song and [illegible] great artists—like Bing and Louis—bring out even more in each song than is usually there because they do call [illegible] and they have the capacity to understand how to approach each one

Ruby's firm rhythm section on this album includes (poll winner) Don Elliot expert on many instruments and a singer [illegible] Don Lamond, formerly with Woody Herman and now one of the very best of New York's studio drummers Milt Hinton [illegible] of many bands including Cab Calloway and Louis Armstrong and now the biggest free lance bass in New York Mundell Lowe a guitarist of taste and individuality who is also free-lancing Hank Jones, a remarkably consistent pianist with [illegible] an amazing capacity to adapt to anyone's style without losing his own, and Nat Pierce also on piano a former bandleader and an economical, unpretentious arranger and player

Hank Jones is on "When Your Love Has Gone Let's Do It, "Taking a Chance on Love and You're Getting To Be a Habit With Me." Nat Pierce is on the rest.

The Hi-Fidelity recording, incidentally, presents a more accurate perspective for Ruby's horn than any of his previous albums The musicians are not heard as if they were standing on top of each other, but rather come into your living room very much as if they were there, or you were in a club As a result, everyone's part can be heard much more clearly and there is a spaciousness in the sound that seems especially appropriate to Ruby's own unfettered, free-style playing

— Nat Hentoff, Co-Editor, *The Jazz Review*

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NEW YORK, N. Y.

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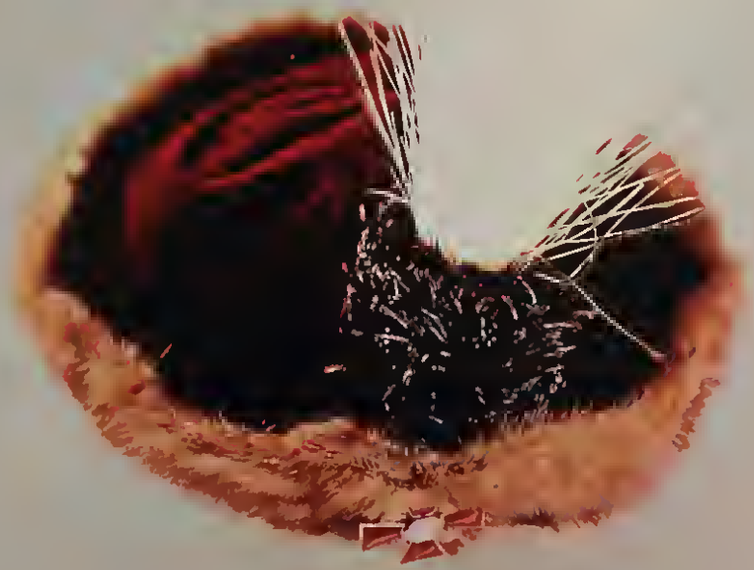
STEREO HI-FI

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MERCURY LIVING PRESENCE

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TCHAIKOVSKY
PIANO CONCERTO NO. 1
BYRON JANIS
LONDON SYMPHONY
HERBERT MENGES



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TCHAIKOVSKY
PIANO CONCERTO NO. 1 in B flat major, Opus 23
BYRON JANIS, pianist
HERBERT MENGES conducting the LONDON SYMPHONY ORCHESTRA

It might be said that the musical composition—its breadth, its beauty, its technical requirements—creates the virtuoso The repertoire is the stuff out of which the performing artist is made But in time the concerto, or the sonata, or the étude which has created a whole school of interpreters often comes to demand the services of a particularly intelligent and gifted performer or conductor to renew the freshness of the original piece, to wipe away the glaring sheen of familiarity or the traditions of selfishly indulgent interpretations in order that we may hear the music as though for the first time, as it was intended to be heard, as it was felt by the composer Of all the repertoire of piano concerti the **Piano Concerto No 1 in B flat minor** by Piotr Ilyich Tchaikovsky is possibly in most need of this fresh approach

Tchaikovsky has been unfortunate in that he has not always been easily able to survive his host of imitators in the world of composition, his many interpreters, and his immense popularity with concert audiences If the B flat minor Concerto has been heard many many times, it has been criticized, analysed, lionized, and condemned with even more persistence

When one hears the wealth of melodic invention, the richness of orchestral combinations, the intensity of dramatic feeling inherent in this work, it is astonishing to consider that it was really the first of Tchaikovsky's compositions to display any lasting and convincing merit From 1860 to 1874, the first fourteen years of his life as a composer, Tchaikovsky produced a large body of almost undistinguished work His evolution as a composer was slow, painful, and for a long while disinterested His favorite composer was Mozart, but in the light of his other musical tastes, one wonders if his delight in the Austrian genius was not for the more superficial reasons a delight in the tenderness of Mozart, his lightness, vivacity, charm—qualities he undoubtedly possessed, but always in conjunction with a mastery of musical form and texture, and with, above all, a superbly poised strength Tchaikovsky's chief diversion at the time was in piano improvisation in the ballroom His other musical preoccupations were with hosts of overtures by now forgotten composers, and with Schumann's Third Symphony and the "Ocean" Symphony of Anton Rubinstein

Concerned as he was with grave emotional problems, serious involvement with music was delayed, and, when it came, erratic It was perhaps this dilettante attitude and capricious technique that distracted the attention and prejudiced the most curious opinion of Nicholas Rubinstein, who was the first to hear the new concerto by the young composer. His attitude was entirely negative, scathingly and ruthlessly negative, accompanied by such virulence that the usually over-sensitive Tchaikovsky was instead enraged, refused for years to speak to his former patron, and scored the concerto as it was written, ignoring all Rubinstein's criticisms He removed the dedication to Rubinstein, inscribing it instead to the pianist Hans von Bülow, and the première was authorized to take place not in Russia but in the Boston Music Hall (which it did, on October 25, 1875)

The success of the piece was instantaneous and enduring, particularly in the United States. "Think what appetites these Americans have," Tchaikovsky wrote his friend Rimsky-Korsakov, "after every performance Bülow was obliged to repeat **the entire finale!** Such a thing could never happen here" But the Concerto did evoke similar enthusiasm all over Europe, now aided by the expert interpretation of the man who had formerly condemned it In 1877, at the Paris Exposition, Rubinstein played what was to be the first of many spectacularly successful performances

The First Piano Concerto has been subjected to the censorship of its flatterers as much as to the condemnation of its critics For a long time now, adulation and ridicule have stood guard against true comprehension Even when "personal" music (and "personal" the Concerto certainly is) is not in fashion with composers and critics, much of the piece's value may escape us, and it will require an even longer period of time perhaps for us to appreciate Tchaikovsky's true position in the musical world

Tchaikovsky as a composer is neither classically formal nor restrained Ne must not be approached as a standard of these values His very nature is profusion, vitality, and variety With ease and a disarming candor he lays before us, one following another, bare melodies which are the embodiment of unrestrained feelings There are no paradoxes in this world he creates, nothing hidden, no inexpressible emotions, no hesitation a warmly gracious theme will, with the barest transition, be followed by one of the most melancholy nostalgia, a theme reminiscent of a ballroom will be dispersed by one of martial intensity, a moment of tragic poignancy will be interrupted by a Russian dance It is this romantic variation that has often called down upon him epithets of facility, eclecticism, dilettantism But could it not be considered, this varied music, to be the result of a natural, spontaneous utterance from an artist charged with impatience?

Chaotic? Irregular? Carrulous? Often But always honest, with the honesty of a child There is a most direct parallel in the life of this curious man, capable at one moment of excessive dissipation, at another of intense work, of attempted suicide and of ballroom improvisations, of nervous melancholia and of parodies of the ballerinas and danseuses with Monsieur Saint-Saens One feeling is there in the music, stated at once without reflection, followed so rapidly by another that technical coordination is not always consistent, melodies not always united

One of the most striking irregularities in the Concerto is the brevity of the opening theme This melody, **Molto maestoso**, is, in this country at least, nearly as familiar as the National Anthem It has been the subject of numerous popular versions, a song, a motion picture, yet it is not really the principal subject of the first movement at all! A friendly critic once compared this state of affairs with a performance of **Hamlet** in which the Prince of Denmark enters and is killed by Polonius at the end of the first scene Time and popularization have conspired to turn this curious imbalance almost to an advantage Familiarity with the introductory theme throws our attention to the superb grace and virtuosity of the succeeding episodes which are overlooked by the popularizers and questioned by the musical analysts

The Concerto is in three movements The introductory theme, **Allegro non troppo e molto maestoso**, is not in the Concerto's ruling key of B flat minor, or in the customary relative B flat major, but in the relative key of D flat major Nor, as mentioned above, is it the principal theme That follows after a short space, in punctuated triplet patterns, **Allegro con spirito.** This theme is based on a folk tune the composer heard once played by a blind beggar at the Kamenka Fair Two succeeding themes form the second subject The central movement is a combination of a traditional slow movement and a scherzo **The Andante semplice** begins and ends the movement while the **Prestissimo,** reminiscent of a giddy but graceful ballroom scene, forms the middle section The final movement, **Allegro con fuoco** has all the characteristics and energy of a Russian folk dance

NOTES BY JOHN SCRYMGEOUR

NOTES ABOUT THIS RECORDING

The Mercury mobile sound truck, which is shipped to Europe when Mercury makes classical recordings there, has never been parked in more beautiful surroundings than in the summer of 1960 when it was pulled up alongside Wembley Town Hall, an auditorium in one of the several peripheral suburbs of London The weather was an English June at its finest, everywhere one looked were beautiful trees their leaves bobbing in at the truck's doors And in the tower of the hall were many blackbirds, keeping up a perpetual flourish of roulades and song By the time the engineers and the classical staff had hung the three microphones in their most advantageous position and had made all the necessary preparations for the sessions, they were used to the warbling, but Mr Janis became aware of it for the first time as he was practicing a cadenza, and was somewhat unnerved until he had discovered the source Fortunately the birds except for a few times when Mr Janis ventured into the upper octaves of the piano for several measures, were soft enough and far enough aloft in the tower so that they were not heard in the recording

The matter of balance is always a crucial one in concerto recording, since for the most musical result, the solo instrument must be easily heard and yet must combine with the orchestral texture as well. The classical staff, together with Mr Janis and Mr Menges, experimented and tested until the balance was just what they wanted, and after that time the microphones were not moved and the engineers did not monitor the resulting flow of sound electronically This disc preserves the performance wholly From the original three track half inch master tape was made a two-track quarter inch tape, and the latter provided the means for cutting this stereophonic disc,

Wilma Cozart was the recording director for the session, Harold Lawrence was the musical supervisor, C R Fine was the recording engineer and technical supervisor, and Robert Eberenz was his associate engineer. George Piros made the tape to disc transfer

Other Mercury Living Presence Stereo recordings for your collection; (monaural albums numbers are also listed, for your convenience)

RACHMANINOFF Concerto No 2 in C minor, Preludes in C sharp minor and E flat major Byron Janis, pianist, Minneapolis Symphony, Dorati SR90260/MG50260

BRAHMS Violin Concerto, Opus 77, Joseph Szigeti, violinist, London Symphony, Menges SR90225/MG50225

GEWSHWIN Rhapsody in Blue, Concerto in F Eugene List, pianist, Eastman-Rochester Orchestra, Hanson SR90002/MG50138

RAGHMANINOFF Symphony No 2 in E minor Detroit Symphony, Paray. SR90018/MG50142

BRAHMS Symphony No 1 in C minor London Symphony, Dorati SR90268/MG50268

SUPPÉ OVERTURES. Detroit Symphony, Paray. SR90269/MG50269

DVORAK Symphony No 5 in E minor ("From the New World") Detroit Symphony, Paray SR90262/MG50262

STRAVINSKY Petrouchka (complete ballet) Minneapolis Symphony, Dorati SR90216/MG50218

STRAVINSKY The Firebird (complete ballet) London Symphony, Dorati SR90226/MG50226



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MERCURY LIVING PRESENCE

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STEREO SR90266

STEREO
ST-7306

8th DAY



ST-7306

8th DAY

Side One

SHE'S NOT JUST ANOTHER WOMAN
C. Wilson-R. Dunbar
3:13

YOU'VE GOT TO CRAWL BEFORE YOU WALK
A. Bond-G. Perry-G. Johnson-

TOO MANY COOKS (Spoil the Soup)
R. Dunbar-E. Wayne-A. Bond 2:40

LA-DE-DAH
G. Plummer-R. Dunbar 2:50

ENNY-MEENY-MINY-MO (Three's a Crowd)
R. Dunbar-A. Bond 2:20

Side Two

JUST AS LONG
R. Stringer-R. Dunbar
7:20

I CAN'T FOOL MYSELF
A. Bond-G. Perry-G. Johnson 3:20

I'M WORRIED
Ronald Dunbar 3:24

I'VE COME TO SAVE YOU
Clyde Wilson 2:54

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Engineers:
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Arrangers:
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IN PHILADELPHIA
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SD 8270
ATLANTIC

WILSON PICKETT IN PHILADELPHIA

SIDE ONE

1. RUN JOEY RUN
(By K. Gamble & L. Huff. Time 2:37)
Arranged by Bobby Martin

2. HELP THE NEEDY
(By B. Eli & C. Fisher. Time 2:31)
Arranged by Bobby Martin

3. COME RIGHT HERE
(By Akines, Bellmon, Orayton & Turner. Time 2:35)
Arranged by Bobby Martin

4. BUMBLE BEE (Sting Me)
(By Akines, Bellmon, Orayton, Turner & Sigler. Time 2:13)
Arranged by Lenny Pakula

5. DON'T LET THE GREEN GRASS FOOL YOU
(By Akines, Bellmon, Drayton & Turner. Time 2:46)
Arranged by Lenny Pakula

SIDE TWO

1. (Part I) GET ME BACK ON TIME, ENGINE NUMBER 9
(By K. Gamble & L. Huff. Time 2:46)
Arranged by Bobby Martin

(Part II) GET ME BACK ON TIME, ENGINE NUMBER 9
(By K. Gamble & L. Huff. Time. 3:37)
Arranged by Bobby Martin

2. DAYS GO BY
(By U. Oozier & B. Sigler. Time 2:24)
Arranged by Bobby Martin

3. INTERNATIONAL PLAYBOY
(By Oozier, Sigler, Broomer & Phillips. Time 2:26)
Arranged by Roland Chambers

4. AIN'T NO DOUBT ABOUT IT
(By K. Gamble & L. Huff. Time 2:19)
Arranged by Bobby Martin

All the selections are published by Assorted Music, BMI

Musical Staff: Ugene Dozier & Lenny Pakula, piano; Thom Bell, organ; Norman Harris, Roland Chambers & Bobby Eli, guitars; Ronnie Baker, bass, Earl Young, drums; Vince Montana, vibes & percussion.

The above are augmented by Don Renaldo & his string section and Sam Reed & his horn section.

Recorded at Sigma Sound Studios, Philadelphia, Penna.
Recording engineer: Joe Tarsia
Cover photo: Walter Iooss, Jr.
Backliner photos: Stephen Patey
Cover design: Haig Adishian
PRODUCED BY THE STAFF (FOR GAMBLE-HUFF PRODUCTIONS, INC.)

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STEREO
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WILSON PICKETT IN PHILADELPHIA

BILL BONAPARTE

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GOODWILL

AND THE STEEL DRUM



Recorded Live
On Board the S/S EMERALD SEAS

ESL - 001

BILL BONAPARTE
AND THE STEEL DRUM

ESL - 001

Recorded Live On Board the S/S EMERALD SEAS







Bill Bonaparte was born and raised in Port of Spain, Trinidad in the West Indies. He has performed in Europe, the United States and throughout the West Indies.

Bill comes from a musical family. His father is a Music Professor at the University of the West Indies.

Bill plays the Saxaphone and Piano as well as writing his own arrangements.

This record is a combination of various tunes that you have heard him play on board the EMERALD SEAS. We hope that it brings back some fond memories to you.

SIDE I

INTRODUCTION YELLOW BIRD
HELLO DOLLY
GRANADA
NEVER ON SUNDAY
ALDILA
HAVA - NAGILAH
THEME FROM GODFATHER
SOMEWHERE MY LOVE
(Dr. Zhivago Theme)

SIDE II

OKLAHOMA
BEER BARREL POLKA
BRIDGE ON THE RIVER KWAI
MARINE CORPS THEME
ANCHORS AWEIGH (U.S. NAVY)
U.S. AIR CORPS
VARIOUS MARCHES
MY OLD KENTUCKY HOME
DEEP IN THE HEART OF TEXAS
YELLOW ROSE OF TEXAS
GLORY HALLELUIA
DIXIE
SAINTS GO MARCHIN' IN
YANKEE DOODLE

Music by: Don Ragon Orchestra
Produced by: Frank Dorman and Gino Conti

Art work by
ERNESTO ALONSO

TIM HARDIN 4



STEREO

4

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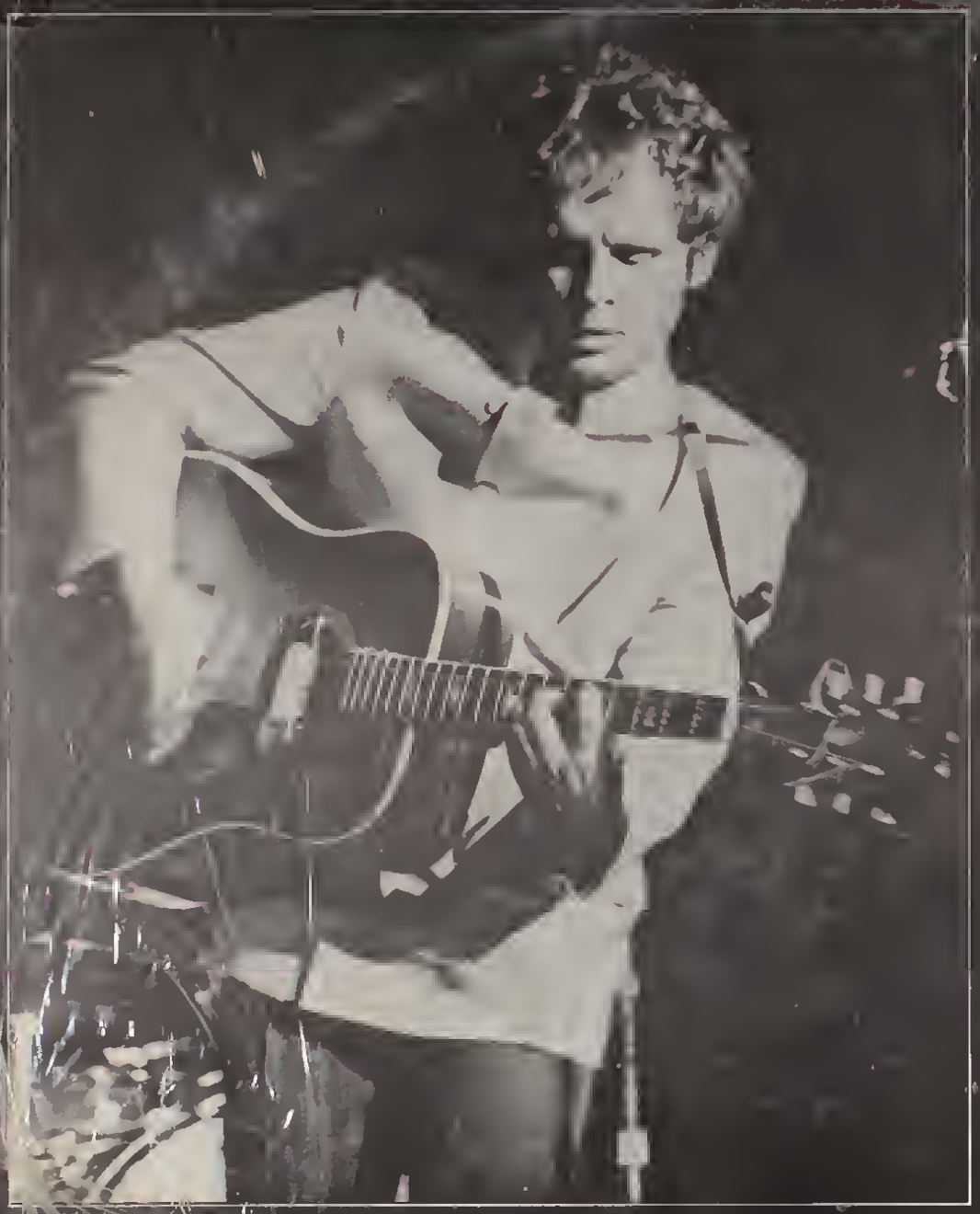
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TIM HARDIN 4

FTS-3064

SIDE ONE:

AIRMOBILE	2:20
WHISKEY, WHISKEY	5:35
SEVENTH SON*	2:00
HOW LONG	4:30
DANVILLE DAME	2:45

SIDE TWO:

AIN'T GONNA DO WITHOUT (Part I)	2:08
AIN'T GONNA DO WITHOUT (Part II)	1:30
HOUSE OF THE RISING SUN*	3:35
BO DIDDLEY	2:45
I CAN'T SLOW DOWN	2:27
HELLO BABY	5:23

MUSICIANS:
Tim Hardin—vocals, guitar, piano
Donald MacDonald—drums
Warren Bernhardt—piano, clavinet
Daniel Hankin—guitar
Eddie Gomez—bass
Mike Monieri—vibes

All compositions (except*) written and sung by Tim Hardin, published by Faithful Virtue Music Co., Inc. (BMI)
Recorded live at Town Hall, New York City, on April 10, 1968

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SINFONIA CARIOCA
SAUDADES DO RIO ANTIGO
RIO DE JANEIRO A JANEIRO
AQUARELA DO BRASIL

Lado B:

DOBRADO DOS QUATROCENTOS JANEIROS
A VOZ DO MORRO
ENSAIO DA ESCOLA (Batucada)
MADUREIRA CHOROU
CIDADE MARAVILHOSA

LOJAS PALERMO S.A.
EDIFIQUE SUA DISCOTECA

Batucada, samba, o morro — mundo diferente dos dramas e paixões violentas; da valentia de homens que fazem do amor-proprio e da honra as imagens de seus mais sagrados idolos — o asfalto, dos arranha-céus, da fantasia e da ostentação, as praias mundialmente famosas, o pranto de um povo que consegue sublimar suas dores no torvelinho frenético dos ritmos alucinantes do carnaval mais famoso do mundo, são alguns aspectos a encenar o tema carioca.

Ha quatrocentos anos o Rio tem sido palco das mais formosas historias, com episódios do mais puro lirismo, em razão da personalidade inconfundivel de sua gente.

E chegada a hora de comemorar o acontecimento de seu quadringentesimo aniversário e, neste ensejo, a "G. C. A WILLIAM" não poderia ter sido mais conveniente do que com o feliz lançamento dêste LP

Aqui estão reunidos alguns trabalhos de grandes mestres de nossa música popular com o ritmo mais genuino desta terra, mais a atuação de artistas que sabem prestigiar, de modo excepcional, a arte das dificeis interpretações dos motivos populares. Estas qualidades fazem dêste LP algo de invulgar legitimidade ,o que nos possibilita a antevisão do mais absoluto sucesso.

Herbert Dau

Batucada, samba, les collines, le monde different des drames et passions violentes, la vaillance des hommes qui font de l'amour propre et de l'honneur images de ses idoles les plus sacrees

Asphalte, les gralte-ciel, la fantasie et l'ostentation, les plages mundialement fameuses, les larmes d'un peuple qui ont parvenu d'oublier ses douleurs dans les ritmes frenetiques du carnaval le plus fameux du monde, ce sont quelques uns des aspectes a enscené le theme carioca. Pour quatrecent années Rio est scène des plus fameuses histories, avec des épisodes des grands lyrismes en raison de la personalité inconfundible de son peuple. Est arivée l'heure de comemorér cet evénement et dans son anniverssaire "G. C. A. WILLIAM" ne pouvais être plus utile avec l'inscription de cet LP.

Ici sont reunies quelques travailles des grands maitres de notre musique populaire avec le rythme le plus pur de notre pays, avec la colaboration des artistes qui prestiglent d'une manière exceptionel, l'art des plus difficiles interpretations des motives populaires c'est qualité font de cet LP la possibilite de prevoir le plus grand succés.

Paulo Duque

Batucada, samba, o morro — that different world of dramas and violent passions of those who love and honour the images of their most sacred idols — the streets, the sky-scrapers, the fancy, the boasting ,the world famous beaches, the crying of a people that can sublimate its sorrows and grief in the mad whirlwind of the hallucinating rythms of the most famous carnival in the world these are some aspects that show the carioca theme

For the last four hundred years Rio has been the stage of the most beautiful stories, with chapters of the purest lyricism that meet the unmistakable personality of its people

Now, as it is high time to commemorate its four hundredth anniversary, "G. C. A WILLIAM" could not have been more considerate in casting this LP.

Here are some works by the great masters of our popular music, with the most genuine and typical rythm of this country, together with the endeavour of the artists who know to give prestige, in an exceptional way, to the art of the difficult interpretations of the popular motives.

All this stamp this LP with a very unusual legitimacy, and make us forsee the greatest success possible.

Nelson C. Medina

Uma produção Ary de Oliveira - Ruben Carneiro

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I think, we're alone now
with
TOMMY JAMES &
THE SHONDELLS
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A Gentry-Cordell Conception

I think, we're alone now

ROULETTE

R 25353
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TOMMY JAMES & THE SHONDELLS



Pete Lucia — Mike Vale — Tommy James — Ronnie Rosman — Ed Gray

1.	**I THINK WE'RE ALONE NOW** 2:08	1.	**MIRAGE** 2:30
2.	**TRUST EACH OTHER IN LOVE** 2:08	2.	**I LIKE THE WAY** 2:42
3.	**WHAT I'D GIVE TO SEE YOUR FACE AGAIN** 3:15	3.	**CALIFORNIA SUN** 2:59
4.	**BABY LET ME DOWN** 1:43	4.	**(BABY, BABY) I CAN'T TAKE IT NO MORE** 2.17
5.	**LET'S BE LOVERS** 2:18	5.	**GONE, GONE, GONE** 2:13
6.	**RUN, RUN, BABY, RUN** 2:18	6.	**SHOUT** 1:50

Arranged & Conducted by **Jimmy "Wiz" Wisner** Produced by **Bo Gentry & Ritchie Cordell**

Talk about delayed reaction! TOMMY JAMES & THE SHONDELLS made a record three years ago and nothing happened But nothing! They kept at it, however, and somehow, somewhere a lone disc jockey, rummaging through his file of old 45's, decided to play it—and there you have it Success! Suddenly the record was on the charts and everybody was talking about this "new group" They were an overnight success after three years.

That record, as everybody must know by now, which catapulted TOMMY JAMES & THE SHONDELLS to national fame was *HANKY PANKY*, and they have since followed up their first million seller with two other smash singles, *SAY I AM* and *IT'S ONLY LOVE*. Now with their fourth #1 record—also on its way to selling over a million copies—*I THINK WE'RE ALONE NOW*, TOMMY JAMES & THE SHONDELLS have made an indelible mark in today's pop market. They are a combination that is here to *stay*.

A group whose versatility cannot be equaled, they are at home as much with an up-tempo tune as with a ballad—each song is treated with either the beat or smoothness it calls for And in addition to their great singing ability, the boys have acquired enviable skill as instrumentalists. You will hear Tommy James on guitar, accompanied by Ed Gray also on guitar, Ronnie Rosman on piano, organ and cordovox, Mike Vale on bass and piano, and Pete Lucia on drums

I THINK WE'RE ALONE NOW represents the recording debut of the group with the brilliant young genius of Bo Gentry and Ritchie Cordell This unique producing team brings to the studio their own *conception* of today's sound—and so successful was the first Gentry/Cordell/James 'conception' that Tommy asked the boys to produce this entire album

The arrangements move with exciting spontaneity and are at the same time, sophisticated, relaxed and informal Each song is interpreted individually and with an inimitable brand of styling that gives the LP a sound not to be equaled TOMMY JAMES & THE SHONDELLS wailing and blending to MIRAGE.. I LIKE THE WAY .RUN, RUN, BABY, RUN GONE, GONE, GONE.. twelve hit songs, every one a winner—enticing the listener to come back for more ..TOMMY JAMES & THE SHONDELLS the most promising pop vocal group today.

GERRY COUSINS



Ritchie Cordell



Bo Gentry

Roulette Records Inc , 1631 Broadway, N Y , N Y / Recorded at Allegro Engineer, Bruce Staple / Cover Art & Design Jack Lonshein

KM 113

GUITAR SOLOS



BOB HADLEY

Side One:
WRECK OF THE LAST STEAM ENGINE TRAIN 3:05
DAY AFTER PAY DAY 3.16
COME ALL YE FAIR AND TENDER MAIDENS 2:40
CHORALE FROM BEETHOVEN'S NINTH SYMPHONY 2:14
HARVEST TIME 2:17

Side Two
BLACKBERRY PICKING 3:55
SUE 2:15
SUMMER AND FALL 2:45
THE FIRST SNOWFALL 2.43
REFLECTIONS ON ENGLISH BAY 3.23

Bob Hadley is a composer and player in what may be the only modern school of fingerpicking guitar . . . John Fahey, who has been a major influence on Bob's work, calls this style American Primitive Guitar, thinking of "Primitive" in the sense of unschooled rather than crude. Neither John nor Bob has had much if any formal training on their instrument. Dale Miller, who like almost every fingerpicking guitarist of any stature, plays pieces in the style, calls it "Cotton-Picking" after Elizabeth Cotton whose music lies behind that of Fahey and Hadley, and Miller himself for that matter.

Whatever it is called, the style has sprung up nationwide in the past ten years. John Fahey and Leo Kottke are its best known practitioners but Bob Hadley has been playing in Vancouver for years; and even now Steve Connolly in Tahoe City, California and Arvid Smith in Melrose, Florida are working in this style Who knows how many dozens of other as yet unheard of musicians are creating these kinds of pieces.

Much of Bob Hadley's music is characteristic of the school. To get some insight into what these people are doing, compare the music on this album with that of Dave Laibman, the leading ragtime guitar arranger Dave's work can be found on several Kicking Mule albums performed by himself, or Stefan Grossman. He is transcribing classic piano rags for the guitar. Working typically in standard tuning, he creates very intricate and difficult pieces which require a tremendous skill in the chording left hand before the guitarist has a ghost of a chance of playing them. Much thought goes into each measure, and the piece can be measured against the original rag, or the body of rags, to see how successful it is.

By contrast Bob Hadley does not work with difficult chords He works with *tunings* Every piece on this album is in an open tuning, and some of them, like Open D Modal Sharped, are quite unusual for guitarists. The work of the left hand is not to finger difficult chords, it is to find chords that sound good against the open strings. Bob is an improvising guitarist, when he creates, although many of his pieces are set by the time he records them He creates by working in a certain tuning, listening to the sounds it makes. "I try out various combinations, experiment for hours until something interesting emerges." When it does he remembers it, and works it into the pieces that he is creating Basically a romantic or abstract composer, he is transcribing nature onto the guitar in such pieces as *Summer and Fall*, or *Reflections on English Bay* The concern is with how the sounds, the melodies and rhythms fit together, and suggest the subject of the piece, and each piece succeeds or fails according to how you like it. With this immense concern for sound, it is no wonder that the bottleneck with its grand sliding notes finds much use in this school.

After hearing Bob fingerpicking *Beethoven's Chorale* a newspaper interviewer asked if he played any other classical composers. "Yes," was the reply, "I play Fahey, and Kottke, and myself". There is a certain deliberateness and restreint in the playing that can easily show you why Bob, and I believe John before him, think of themselves as classical composers and players. But this is not the classical music of Europe, the music of Segovia and Bream "They have more freedom in their left hand, and they tend to develop the mathematical possibilities more But that is also their weakness. a lot of their music comes out sounding like finger exercises. We've tried to change that We've tried to put more life back into the music."

We were very happy to get Bob on Kicking Mule. We conceived of the label as a showcase for new composers, and for good players, and Bob is both of these He is also able to write tab, and so we can present with this album a booklet of tab transcriptions for the guitar of Bob's music. This is one of the first transcriptions available of this important style, and we hope that with the tuning information in these notes, it will enable guitarists to get into the style quickly. To master it is another question It is not enough to be able to learn to play the pieces as well as Bob Hadley, or John Fahey. To really master this style you must be able to create in it, for this is a creators style These open tunings, and there are many more, and these compositional concepts open up a new and largely unexplored country to the composer for the guitar.

We hope that you enjoy this album, and the booklet that goes with it. We will be glad to hear from you, and if there are any questions that you have about the music, Bob Hadley can be contacted thru Kicking Mule



Peace,
ED Denson

ABOUT THE PIECES: Bob Hadley tunes his guitar a half-step high to get a brilliance in the tone The tunings given here are relative then, and if you want to play along with the record you will have to sharp each string.

BREAKWAY Tuning: Open G (DGDGBD), bottleneck. A train to freedom If you are going to try to play this one, experiment with the bottleneck a bit first. The slides on individual strings are gotten by tilting the bottleneck away from the neck.

DAY AFTER PAY DAY: Tuning: Open D (DADF#AD) The title refers to John Hurt's *Pay Day* which is the foundation for the opening melody. The Kinship between sitar music and certain Appalachian structures which emerges in this piece has long intrigued me.

COME ALL YE FAIR AND TENDER MAIDENS Tuning: Open D This tune, like many Appalachian songs, seems to me to have an ancient quality which feels like an old memory.

BEETHOVEN'S CHORALE: Tuning. Open D. The Chorale displays, I think, the artificiality of such classifications as "classical", "folk" and so forth. Players should note that in this piece, like the first half of Day after Pay Day, the thumb carries the melody in certain parts.

HARVEST TIME: Tuning. Open D Modal (DADGAD) This is a banjo tuning, and you'll find it helpful to think of the banjo when you play it. I wanted to be able to sing this tune, but didn't know the words to Shady Grove, so I wrote some new ones

BLACKBERRY PICKING: Tuning: Open G. A nostalgic tune about Fairfax County, Virginia where I grew up

SUE: Tuning Open G. This is a fairly simple piece with lots of triplets. You might start on it if you are wondering where to begin.

SUMMER AND FALL: Tuning: Open G, picked with bottleneck parts. Or you might start with this one.

FIRST SNOWFALL: Tuning: Open G. I was playing *Jesu, Joy of Man's Desire* as Leo Kottke does, and it started changing You might consider this piece transformations on a theme by Bach

REFLECTIONS ON ENGLISH BAY: Tuning Open D Minor (DADFAD). This piece was largely composed on the beach of Vancouver's Bay, surrounded by mountains It has become a friend to me. Guitarists should note that here the melody trades back and forth between the thumb and the fingers a lot. I don't know why that is



Bob Hadley was born in Alabama, but raised in Fairfax County, Virginia just south of Washington D.C He grew up there during the folk renaissance, and can recall hearing his first folk music on the radio. At the age of 17 he took up the guitar, first learning from a Pete Seeger instructional album While at high school he heard another student, Leo Kottke, play and was deeply impressed with the beauty of the style Leo used He also heard the records of Mississippi John Hurt, and John Fahey, and these people along with Elizabeth Cotton became the major influences on his work. Largely self-taught, Bob has taken but few guiter lessons, and does not read music. He is a greduata in philosophy with a PhD from the University of British Columbia, and now lives and performs in Vancouver.

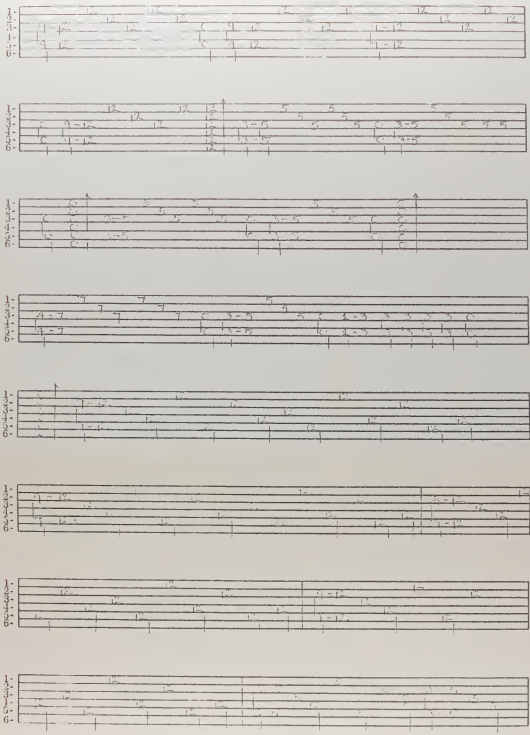
We have made up a tableture book to go with this record. A special coupon is inside with a sample page from the book, which will allow you to get the book for a modest postage charge. If you buy this album used or wish another copy of the book, send $1 to Kicking Mule Records. Box 3233, Berkeley, Ca 947D3.

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KICKING MULE RECORDS,
BOX 3233, BERKELEY, CA 947D3

KM 113

BREAKAWAY Tuning: Open G, sharped (DGDGBD)#



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KM 113 BOB HADLEY THE RAVEN THIS IS THE COUPON TO USE TO GET THE BOOK FOR KM 113

Hello, we've prepared a tab booklet to accompany this record, giving one of the first tab transcriptions of the Cotton-Fahey-Kottke-Hadley style. If you would like a copy please send us this coupon with 50¢ postage and handling. For an additional 50¢ binding fee we can send you the booklet in spiral binding so it will lie flat.

Name _____ Address _____

City & State _____ Zip _____

KICKING MULE RECORDS, BOX 3233, BERKELEY, CALIF. 94703 USA

Stefan Grossman

Stefan Grossman is one of the foremost fingerpickers of this generation. Deciding early in his teens that being a musician beat being an architect, he begain studying with the great masters of the style: Rev. Gary Davis, Mississippi John Hurt,& Skip James. For more than a decade he has been playing, teaching, performing, and writing about the country blues and ragtime guitar, and now with about a dozen books and even more albums under his belt, he has established a world-wide reputation. Kicking Mule is pleased to be issuing the cream of his recorded music in the United States.

KM 105- ACOUSTIC MUSIC FOR THE BODY AND SOUL. This lp is a combination of the best material from two English lp's, selected by Stefan. It is original as well as traditional, and includes much singing. The original titles were: Gramercy Park Sheik, and Aunt Molly's Murray Farm. A tab book is in preparation.

Titles: Mississippi Blues # 2; Lena Anne; Little Rock Blue # 2; Money's All Gone; Gentle Joys, Gentle Sorrows; Aunt Molly's Murray Farm; Foregone Conclusion; Crow Black Squall; Religious Trainfare Blues; Hans Fried; Number One; Requiem for Pat Kilrow; Wall Hollow Blues.

KM 102 YAZOO BASIN BOOGIE - with tab book (See the Blues Section for Details)

KM 109 HOW TO PLAY THE BLUES GUITAR with Rory Block, tab instruction book.(See the Instruction section for details)

KM 112 FINGERPICKING GUITAR TECHNIQUES, tab instruction book (See the Instruction Section for Details)

KM 115 HOW TO PLAY THE RAGTIME GUITAR with Ton Van Bergeyk, tab instruction book. (See the instruction section for details.)

In preparation: MEMPHIS JELLYROLL. For Stefan's books and tapes, write Stefan Grossman, 32 Gramercy Park South (#14A); New York, N.Y. 10003.

Two Treats

KM 108 FIVE STRING BANJO by Art Rosenbaum. Art plays and sings 19 banjo tunes he adapted from his wide researches into pre-bluegrass traditional banjo styles. This is a nice mellow album by an acknowledged master banjoist, who ventures some harmonica as well. The lp comes with historical notes, tuning information, tab book.

Titles: Sally Goodin, Had A Little Fight in Mexico; Liberty; Going Cross the Sea; Old Ruben; Got A Little Home to Go To; Grub Spring; Texas Rangers, Dry and Dusty; Turkey in the Straw, Waterbound; Grey Eagle; Muskrat; Make Me A Pallet; John Henry.

In preparation: HOW TO PLAY THE FIVE STRING BANJO. Art's book OLD TIME MOUNTAIN BANJO is published by Oak, and available at most local superior music stores.

KM 113 THE RAVEN- guitar solos by Bob Hadley. An expatriate from Washington D.C. now living in Vancouver, Bob is a striking composer/performer in the Cotton- Fahey-Kottle idiom. He produced this lp, and was selling it at impromptu concerts on the UBC campus when we met him thru a tip from Guitar Player Magazine. His music starts where early Fahey left off, and pursues short coherent compostions exploring the still dark continent of open tunings. There are many new beauties in the music, and Bob plays strongly and briskly, from a traditional base. There is some bottleneck, and a complete tab book- we believe the first offered in this style.

Titles: Breakaway; Day After Pay Day; Come All Ye Fair and Tender Maidens; Chorale from Beethoven's Ninth Symphony; Harvest Time; Blackberry Picking; Sue; Summer & Fall; The First Snowfall; Reflections on English Bay.

Kicking Mule Records, including tab books, are available for $5.25 each plus $1 per order postage and handling. In California add sales tax; in Canada add $1 post age; for airmail abroad add $2 postage. KM Records Box 3233 Berkeley, Ca 94703



HAHNEMANN

medi disc

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NUMBER FOUR

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IRON DEFICIENCY

ISADORE BRODSKY, M.D.

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S. B. KAHN, M.D.

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QUESTION AND ANSWER

SESSION

MD-465-B

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NUMBER TWELVE

GOUT

PATHOGENESIS AND DIAGNOSTIC CRITERIA

DANIEL J. McCARTY, JR., M.D.

CLINICAL MANIFESTATIONS

ROBERT GATTER, M.D.

THERAPY

JOSEPH HOGAN, M.D.

MD-1265-A

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NUMBER TWELVE

GOUT

QUESTION AND ANSWER

SESSION

MD-1265-B

SCREECHY DAN

1. GOONIE GOO GOO
(R. Stephens)

2. VERSION

SIGNET RECORDS, INC.
P.O. Box 1256
New York, N.Y. 10011
(212) 725-6783



SIG 124 A
45 RPM
© ℗ 1991

Produced and Mixed by Sting of Sting International
Executive Producer: Nolan Baynes
Anteiia Music (ASCAP)
Engineered at HC&F, Freeport, NY & Power Play, LIC, NY

SIGNET
records

SCREECHY DAN

1. BIG UP THE WOMAN

(R. Stephens)

2. VERSION

SIGNET RECORDS, INC.
P.O. Box 1256
New York, N.Y. 10011
(212) 725-6783

SIG 124 B
45 RPM
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Produced and Mixed by Sting of Sting International
Executive Producer: Nolan Baynes
Antella Music (ASCAP)
Engineered at HC&F, Freeport, NY & Power Play, LIC, NY

SIGNET
records



KARYN WHITE

PRO-A-3440
PROMOTION ONLY.
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Side 1
33 1/3 RPM

PRODUCED BY L.A. AND BABYFACE FOR LA'FACE INC.
Additional Production and Remix by T.C.
EXECUTIVE PRODUCERS:
BENNY MEDINA AND LEONARD RICHARDSON

Original version available on the Warner Bros. album
KARYN WHITE (1-25637)

SECRET RENDEZVOUS (12" House Version) 7:25

(L.A. Reid/Babyface/D. Simmons)

Kear Music/Hip Trip/Green Skirt Music BMI

℗1988 Warner Bros. Records Inc. for the U.S.



KARYN WHITE

PRO-A-3440
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Side 2
33 1/3 RPM

PRODUCED BY L.A. AND BABYFACE FOR LA'FACE INC.
*Additional Production and Remix by
L.A. and Babyface for La'Face Inc.
**Additional Production and Remix by T.C.
*Special Edits by Greg Royal
EXECUTIVE PRODUCERS:
BENNY MEDINA AND LEONARD RICHARDSON

Original version available on the Warner Bros. album
KARYN WHITE (1-25637)

1 SECRET RENDEZVOUS 4:02
(Secret Drive-Time Radio Edit)*
2 SECRET RENDEZVOUS (12" Dance Mix) 7:15**
(L.A. Reid/Babyface/D. Simmons)

Kear Music/Hip Trip/Green Skirt Music BMI

℗1988 Warner Bros. Records Inc. for the U.S.

Lil' Rel

SIDE A



Southern Comfort Entertainment
423-622-6654

Wile Out

1.	Clean	4:14
2.	Street	4:14
3.	Tennesse Mix	4:13
4.	Instrumental	4:11

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Lil' Rel

SIDE B

Southern Comfort Entertainment
423-622-6654

1.	Swerve On'Em	3:57
2.	Ready 4 War	3:07
3.	Lil' Boy	3:06
4.	Whoa	3:27
5.	X	3:37

© 2001



ASCAP
Yolanda Thomas
Ⓟ1997 ION NORTH INC.
Time 3:53

Arranged and
Produced by
Shaka Man

YOLY

"GOLDMINE"

ION RECORDS INC. 19671 Beach Blvd. Ste 403. Huntington Beach CA. 92648. WWW.IONTV.COM.



ASCAP
Yolanda Thomas
Ⓟ1997 ION NORTH INC.
Time 4:30

Arranged and
Produced by
Shaka Man

YOLY

"HOT LIKE FIRE"

ION RECORDS INC. 19671 Beach Blvd. Ste 403. Huntington Beach CA. 92648. WWW.IONTV.COM.

SATURDAY NIGHT

HIGFIELD

MAX MUSIC

MAX MUSIC & ENTERTAINMENT, INC.

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MANUFACTURED BY IBEROFON, S.A.

SIDE A

1. NITE MIX 5:28
2. BEAGLE MIX 4:55

(A. Pignagnoli-D. Riva)

AM106MX

33 R.P.M.

STEREO

SATURDAY NIGHT

WHIGFIELD



MAX MUSIC

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SIDE B

1. DIDA MIX 4:36
2. REMIX 4:06

(A. Pignagnoli-D. Riva)

AM106MX

33 R.P.M.

STEREO

128

BRAZEN 'WEEP'


SKUNK ANANSIE
NOT FOR SALE 191TP12DP
SIDE A OTHER SIDE BRAZEN 'WEEP' (JR VASQUEZ ARENA ANTHEM) SIDE B THIS SIDE BRAZEN 'WEEP' (HANI'S WEEPING CLUB MIX)


PROMO


SKUNK ANANSIE
NOT FOR SALE 191TP12DP
SIDE C OTHER SIDE BRAZEN 'WEEP' (PAUL OAKENFOLD & STEVE OSBORNE MIX) BRAZEN 'WEEP' DREADZONES INSTRUMENTAL MIX SIDE D THIS SIDE BRAZEN 'WEEP' (JR VASQUEZ RIFF DUB) BRAZEN 'WEEP' (HANI'S HYDRO INSTRUMENTAL MIX)


MANUFACTURED AND MARKETED BY PHONOGRAM, INC., A POLYGRAM COMPANY, ONE IBM PLAZA, CHICAGO, IL 60611 DISTRIBUTED BY POLYGRAM DISTRIBUTION INC.
mercury
MK-146
MK-146A
Time: 3:32
PRODUCED BY
PETER ASHER
Daisy Root Music
(BMI)
Recorded by
Val Garay
72
LOVE'S COMING INTO MY
LIFE AGAIN
(Waddy Wachtel)
RONIN
From Mercury's album SRM-1-3832
"Ronin"
Edited Version
℗ 1980 Phonogram, Inc.


MANUFACTURED AND MARKETED BY PHONOGRAM, INC., A POLYGRAM COMPANY, ONE IBM PLAZA, CHICAGO, IL 60611 DISTRIBUTED BY POLYGRAM DISTRIBUTION INC.
mercury
MK-146
MK-146B
Time: 4:58
Daisy Root Music (BMI)
Recorded by Vay Garay
72
PRODUCED BY PETER ASHER
LOVE'S COMING INTO MY LIFE AGAIN
(Waddy Wachtel)
RONIN
From Mercury's album SRM-1-3832 "Ronin"
℗ 1980 Phonogram, Inc.


COLUMBIA
COLUMBIA
COLUMBIA
COLUMBIA
COLUMBIA
COLUMBIA
COLUMBIA
COLUMBIA
DEMONSTRATION
NOT FOR SALE
JOURNEY
33⅓ RPM
STEREO
CAS 2512
XSS 175430
℗ 1986 CBS Inc.
1. GIRL CAN'T HELP IT (Live Version) 3:53
2. GIRL CAN'T HELP IT 4:00
(Live Version With Intro)
-S. Perry J. Cain - N. Schon- Special Live Version From
The Columbia Lp: "RAISED ON RADIO" OC 39936
Publisher: Street Talk Tunes/Rock Dog/Frisco Kid
Music (Admin. by Colgems-EMI Music Inc.) (ASCAP)
Produced by Steve Perry
Recorded at Calaveras County Fairgrounds
Mountain Aire I
August 23, 1986


COLUMBIA
COLUMBIA
COLUMBIA
COLUMBIA
COLUMBIA
COLUMBIA
DEMONSTRATION
NOT FOR SALE
JOURNEY
33⅓ RPM
STEREO
© 1986 CBS Inc.
CAS 2512
XSS 175431
Time: 3:50
GIRL CAN'T HELP IT
-S. Perry - J. Cain - N. Schon-
Taken From The Columbia Lp:
"RAISED ON RADIO" OC 39936
Publisher: Street Talk Tunes/Rock Dog/Frisco Kid
Music (Admin. by Colgems-EMI
Music Inc.) (ASCAP)
Produced by Steve Perry



TM

GEFFEN RECORDS

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PRO-A-1086

1

33⅓ RPM

SAMMY HAGAR

PRODUCED BY KEITH OLSEN FOR POGO LOGO, INC.

From the Geffen Records album
THREE LOCK BOX (GHS 2021)

YOUR LOVE IS DRIVING ME CRAZY 3:30

(S. Hagar)

Warner Bros. Music, Inc./Benine Music ASCAP

℗ 1982 The David Geffen Company

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TM

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PRO-A-1086

2

33⅓ RPM

SAMMY HAGAR

PRODUCED BY KEITH OLSEN FOR POGO LOGO, INC.

From the Geffen Records album
THREE LOCK BOX (GHS 2021)

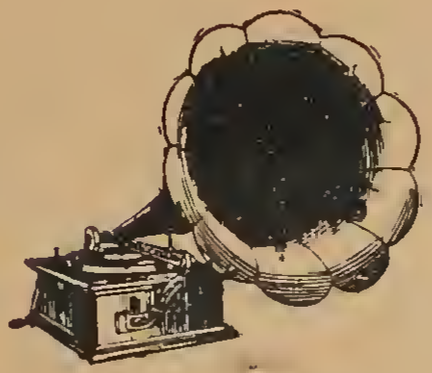
I DON'T NEED LOVE 3:07

(B. Church/S. Hagar/D. Lauser/G. Pihl)
Warner Bros. Music, Inc./Benine Music ASCAP

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PIONEER INTERNATIONAL

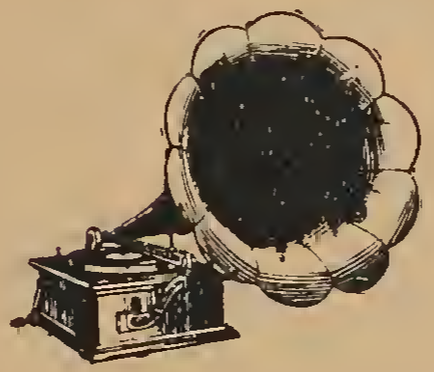


SIDE A

Produced by Sydney L. Crooks
Distributed by Pioneer
International
1567 Eglinton Ave. West,
Toronto,
Ontario, Canada
Tel.: (416) 782-6345

S. S.

PIONEER INTERNATIONAL



SIDE B

Produced by Sydney L. Crooks
Distributed by Pioneer
International
1567 Eglinton Ave. West,
Toronto,
Ontario, Canada
Tel.: (416) 782-6345


the GROUP
33 1/3
JIVE T 42
A S I D E
TECHNOLOGY
(EXTENDED CLUB MIX) (8.30)
TECHNOLOGY
(L. P. VERSION) (5.33)
PRODUCED BY THOMAS DOLBY,
MIKE HEDGES AND THE GROUP
JIVE RECORDS



33 1/3

JIVE T 42

B S I D E

TECHNOLOGY

(DUB MIX) (10.35)

PRODUCED BY THOMAS DOLBY,
MIKE HEDGES AND THE GROUP

JIVE RECORDS

MFG. BY CAPITOL RECORDS, INC., A SUBSIDIARY OF CAPITOL INDUSTRIES, EMI INC.

EMI America

LITTLE STEVEN

Written, Arranged, Produced, Guitars
Little Steven

33⅓ rpm
SPRO-9191
501444B

EMI AMERICA®

Side 1
STEREO
PROMO
Not For Sale
(from the LP
"Voice of
America"
ST-17120)

3:40
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a division of
Capitol Records, Inc.

UNDEFEATED (Everybody Goes Home)
(Short Version)

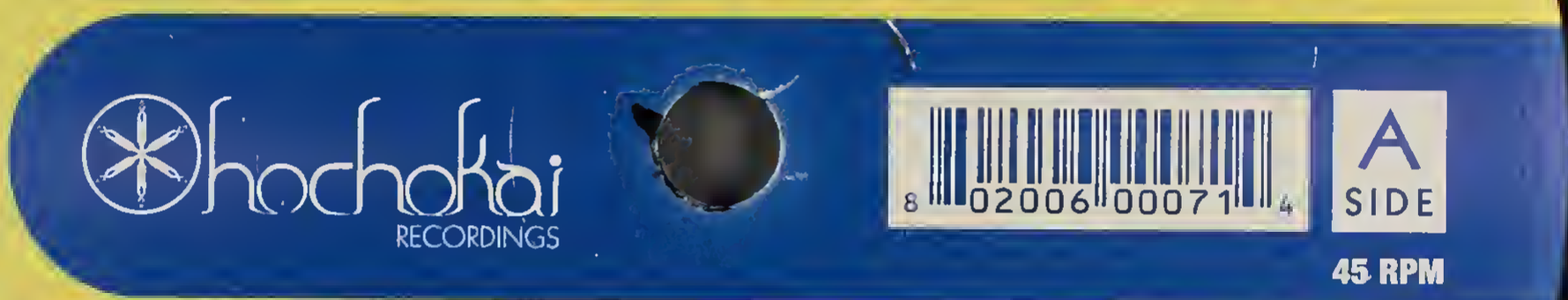
Blue Midnight Music—ASCAP
Mixed by Bob Clearmountain
Remixed by Steve Thompson
Remix Engineer: Michael Barbiero

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EMI
America
LITTLE STEVEN
Written, Arranged, Produced, Guitars
Little Steven
33⅓ rpm
SPRO-9191
501444B
EMI
AMERICA
Side 2
STEREO
PROMO
Not For Sale
(from the LP
"Voice Of
America"
ST-17120)
3:40
℗1984 EMI
America Records,
a division of
Capitol Records, Inc.
UNDEFEATED (Everybody Goes Home)
(Short Version)
Blue Midnight Music—ASCAP
Mixed by Bob Clearmountain
Remixed by Steve Thompson
Remix Engineer: Michael Barbiero
ALL RIGHTS RESERVED. UNAUTHORIZED DUPLICATION IS A VIOLATION OF APPLICABLE LAWS

WYATT EARP AND JONAS TEMPEL
FEATURING STACY BRISCOE

FREQUENCY



A-SIDE • ORIGINAL MIX

B-SIDE • TY TEK & LITTLE MIKE REMIX

WRITTEN AND PRODUCED BY WYATT EARP & JONAS TEMPEL, VOCALS BY STACY BRISCOE, REMIX & ADD'L PRODUCTION BY TY TEK & LITTLE MIKE.
FOR BOOKINGS CONTACT SHAWN AT HOCHOKAI PRODUCTIONS
(303.956.0292 / WWW.HOCHOKAI.COM)
(WWW.WYATTEARPMUSIC.COM) (WWW.PHRUNKY.COM)

HR007


hochokai
RECORDINGS
HR007
45 RPM


RPC
THE SINGING MEN
Ouachita Baptist University
Arkadelphia, Arkansas
Paul Hammond, Director
Side 1 STEREO
Rerecorded from client's furnished tape
Z 424211
1. A NEW SONG
2. SING HIS PRAISES, ALLELUIA
3. O BE JOYFUL
4. IF YE LOVE ME
5. E'EN SO LORD JESUS
6. MY ETERNAL KING
7. I GOT PLENTY O' NUTTIN
8. AND I LOVE YOU SO
9. A-ROVING
Custom Pressed by RECORDED PUBLICATIONS COMPANY, Camden, New Jersey


RPC
THE SINGING MEN
Ouachita Baptist University
Arkadelphia, Arkansas
Paul Hammond, Director
Side 2
STEREO
Rerecorded from client's turnished tape
Z 424212
1. WHEN I CAN READ MY TITLE CLEAR
2. AIN'A THAT GOOD NEWS
3. SAVIOR, LIKE A SHEPHERD LEAD US
4. WHERE IS MY WANDERING BOY
5. THE NINETY AND NINE
6. THE SALOON MUST GO
7. O THAT WILL BE GLORY
8. MY TRIBUTE
Custom Pressed by RECORDED PUBLICATIONS COMPANY, Camden, New Jersey



SONIA

(N. Thomas T. Palma)

TRISTON PALMA

Side A
B M. 009
DISCO 45
(P)© 1985
BRICKWALL MUSIC

Mf'd & Dist. by
BLUE MOUNTAIN ENT.
365 Utica Ave.
Brooklyn, N.Y. 11213

Produce by NKRUMAH JAH THOMAS

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DUB SONIA

JAH THOMAS & RADICS

B

Side B
BM 009
DISCO 45
(P)© 1985
Brickwall Music

Mf'd & Dist. by
BLUE MOUNTAIN ENT.
365 Utica Ave.
Brooklyn, N.Y. 11213

Produce by NKRUMAH JAH THOMAS

ALL RIGHTS RESERVED


Mr.
PRODUCTION
Produced By
ALTON IRIE
H & F STUDIO
Long Island, N.Y.
Distributed By
ALTON IRIE
(718) 282-7646
LYRIC HAV FE NEW
(A. IRIE)
ALTON IRIE and ROMAN STEWART


"Q"
Mr.
PRODUCTION
Produced By:
ALTON IRIE
VERSION


SHOW JAZZ
RECORDS INC.
SJ-007
SIDE A
33 1/3 RPM
1991 Spoiled Brat
Music ASCAP
Executive Producers
N.J. Banks Sr.
N.J. Banks Jr.
NICHOLE
1. YES, I'AM READY (UNIQUE REMIX) 4:25
2. YES, I'AM READY (INSTRUMENTAL) 4:25
Produced By: Unique Style
Written By: Barbara Mason
Publishers: Dandelion Music
Bertasuttin, P.C.
Manufactured and Distributed by ShowJazz Records Tel. (609) 488-0769
All Rights of Manufacturer and of the Owner of the Record Works Reserved.


SHOW JAZZ
RECORDS INC.
SJ-007
SIDE B
33 1/3 RPM
1991 Spoiled Brat
Music ASCAP
Executive Producers
N.J. Banks Sr.
N.J. Banks Jr.
NICHOLE
YES, I'AM READY (UNIQUE DUB VERSION) 4:18
Produced By. Unique Style
Written By Barbara Mason
Publishers: Dandelion Music
Benasulrin, P.C.
Manufactured and Distributed by Show-Jazz Records Tel. (
All Rights of Manufacturer and of the Owner of the Record Works Reserved.

SKO

GLENDA IFILL

Time: 5:44
Speed 45 RPM

SIDE A
MA 10000
ASCAP 1987/88



PAN 'IS IT FOR ME
(M. Hamlyn)

Background vocals: **Glenda Ifill, George Victory, Merv Hamlyn**
Arr. & Prod. by: **Merv Hamlyn & George Victory**
Executive Producer: **Hamlyn Music Inc.**
Distributed by: **SKO Productions**
Pan Stick Music ASCAP/Kernesha Music ASCAP
(718) 856-1776 — 856-4719
All rights reserved

SKO

MERV HAMLYN

Time: 6:00
Speed 45 RPM

SIDE B
MA 10000
ASCAP 1987/88

MEET ME IN PORT-OF-SPAIN (BOSS)

(M. Hamlyn)

Background vocals: **Glenda Ifill, George Victory, Merv Hamlyn**
Arr. & Prod. by: **Merv Hamlyn & George Victory**
Executive Producer: **Hamlyn Music Inc.**
Distributed by: **SKO Productions**
Pan Stick Music ASCAP/Kernesha Music ASCAP
(718) 856-1776 — 856-4719
All rights reserved

NATHAN HALE
ANCIENT FIFES AND DRUMS

Presents

18th CENTURY MILITARY MUSICK
ON THE FIELD

SIDE A

33⅓ Monaural



INTRODUCTION—1:05
1. YANKEE DOODLE—1:30
2. CHESTER—1:44
3. SEVEN STARS—1:25
4. DUKE OF YORK'S MARCH—2:00
5. FAIL ROSE TREE—2:07
6. LIBERTY TREE—1:25
7. ROAD TO BOSTON—1:30
8. BRITISH GRENADIERS—1:27
9. WORLD TURNED UPSIDE DOWN—2:07

CC 1974 A

NATHAN HALE
ANCIENT FIFES AND DRUMS

Presents

18th CENTURY MILITARY MUSICK
ON THE FIELD

SIDE B

33⅓ Monaural

1. BALTIMORE—1:37
2. CONNECTICUT HALFTIME—1:29
3. ARMY 2-4—1:25
4. DOWNFALL OF PARIS—2:03
5. SEVEN STARS (The Quartet)—2:46
6. LA BELLE CATHERINE—1:[illegible]
7. LONG ROLL—2:55
8. A MUSTER MEDLEY—3:[illegible]

CO 1914 B



MGM RECORDS

ARCHETYPES
THE BLUES PROJECT

STEREO
M3F 4953

SIDE 1

1. I WANT TO BE YOUR DRIVER * 2:23 (Chuck Berry) BMI
2. STEVE'S SONG ** 4:55 (Stan Katz) BMI
3. WAKE ME, SHAKE ME *** 9:31 (Arr. by Al Kooper) BMI

* Produced by Jerry Schoenbaum
** Produced by Tom Wilson
*** Produced by Howard Solomon

MANUFACTURED BY MGM RECORDS, INC., 7165 SUNSET BOULEVARD, HOLLYWOOD, CALIF. 90046



MGM RECORDS

ARCHETYPES
THE BLUES PROJECT

STEREO
M3F 4953

SIDE II

1. I CAN'T KEEP FROM CRYING SOMETIMES *5:33 (Arr. by Al Kooper from a song by blind Willie Johnson) BMI
2. CHERYL'S GOING HOME ** 2:35 (Bob Lind) BMI
3. THE FLUTE THING *** 5:58 (Al Kooper) BMI
4. VIOLETS OF DAWN ** 2:53 (Anderson) BMI
5. NO TIME LIKE THE RIGHT TIME * 2:48 (Al Kooper) BMI

* Produced by Howard Solomon
** Produced by Tom Wilson
*** Produced by Marcus James

MANUFACTURED BY MGM RECORDS, INC., 7165 SUNSET BOULEVARD, HOLLYWOOD, CALIF. 90046


LONDON
STEREOPHONIC
XPS 630
℗ 1973 NORTH COUNTRY PRODUCTIONS LTD.
SIDE ONE
SAHS 1640 AL
Made In U.S.A.
ROCK AND REFLECTION
1. IT'S A GOOD DAY (2:31)
2. WILD MOUNTAIN RIDE (3:09)
3. WHEN ALL HELPERS FAIL (4:27)
4. SING A SAD SONG (2:52)
5. HIDE AWAY (2:45)
6. GIVEN ALL THE GOOD TIMES (3:26)
All above songs
written by E. Lilljequist
ORPHAN
UNAUTHORIZED PUBLIC PERFORMANCE, BROADCASTING AND COPYING OF THIS RECORDING PROHIBITED


LONDON
STEREOPHONIC
XPS 630
℗ 1973 NORTH COUNTRY PRODUCTIONS LTD.
SIDE TWO
SAHS 1641 AL
Made In U.S.A.
ROCK AND REFLECTION
1. PLACES I'VE BEEN (E. Lilljequist - 2:18)
2. SMILIN' RIVER (D. Adrien - 4:24)
3. LOVIN' YOU (E. Lilljequist - 3:18)
4. MORNING RHYME (E. Lilljequist - 2:46)
5. WAITIN' ON TOMORROW (E. Lilljequist - 3:04)
6. SIT DOWN ROCK AND ROLL MAN
(E. Lilljequist - 2:45)
ORPHAN
UNAUTHORIZED PUBLIC PERFORMANCE, BROADCASTING AND COPYING OF THIS RECORDING PROHIBITED



DJLPA-1A

℗ 1975 This Record Co. Limited

SIDE ONE

All songs published by Warner Bros. Music (ASCAP)

"SECOND CHAPTER"

DANNY KIRWAN

1. RAM JAM CITY 2:48
2. ODDS AND ENDS 2:31
3. HOT SUMMER'S DAY 2:40
4. MARY JANE 2:54
5. SKIP A DEE DOO 2:39
6. LOVE CAN ALWAYS BRING YOU HAPPINESS 3:12

All titles composed by Danny Kirwan
Engineered and Produced by Martin Rushent for Clifford Davis Productions Limited.


DJLPA-1B
℗ 1975 This Record Co. Limited
SIDE TWO
All songs published by Warner Bros. Music (ASCAP)
"SECOND CHAPTER"
DANNY KIRWAN
1. SECOND CHAPTER 3.24
2. LOVELY DAYS 2:26
3. FALLING IN LOVE WITH YOU 2:16
4. SILVER STREAMS 3.27
5. CASCADES 3:10
All titles composed by Danny Kirwan
Engineered and Produced by Martin Rushent for Clifford Davis Productions Limited.

KICKING MULE RECORD CO.

"it's easy to be easy when you're easy"



KM 124 – Side 1

33⅓ RPM
(SNKF 116-A)

DUCK BAKER

1. THE JACKSON STOMP (Trad. arr. Baker) 2:17
2. THE MISSION ST. BLUES (Duck Baker) 1:55
3. ALLEGHENY COUNTY (Baker-McCorison) 4:02
4. MATTY POWELL (Baker-McCorison) 1:08
5. ZEBRA BLUES (Duck Baker) 2:23
6. WOLVERINES (J.F. Morton; J & B Spikes)
   E.H. Morris & Co. 3:07
7. MELANCHOLY BABY (E. Burnette, G. Norton) 4:27
   J. Vogel Music-S. Bernstein

All music published by Kicking Mule Publishing
unless otherwise noted.

℗ 1975 Kicking Mule

KICKING MULE RECORD CO.

"it's easy to be easy when you're easy"



KM 124 – Side 2

33⅓ RPM
(SNKF 116-B)

DUCK BAKER

1. TAKE ME OUT TO THE BALL GAME AMERICA (Trad. arr. Baker) 2:18
2. TEMPERANCE REEL (Trad. arr. Baker) 1:15
3. PINE APPLE RAG (S. Joplin) Mills Music 3:22
4. HICK'S FAREWELL (Trad. arr. Baker) 3:22
5. DOCTOR JAZZ (J. Oliver, W. Melrose) E.H. Morris Co. 2:25
6. OLD FOLKS POLKA (Nathan Abshire) Tradition Music 1:34
7. THERE'LL BE A HAPPY MEETING (Trad. arr. Baker) 2:00
8. THE WRECK OF OLD 97 (Trad. arr. Baker) 3:01

All music published by Kicking Mule Publishing
unless otherwise noted.

℗ 1975 Kicking Mule

CHECKER

OFF THE RECORD

Side 1

LIVERPOOL DRIVE "CHUCK BERRY" (2:53)
(Chuck Berry Music, Inc.: Arc Music-BMI)

CHUCK'S BEAT "CHUCK BERRY & BO DIDDLEY" (10:35)
(Chuck Berry Music, Inc.: Arc Music-BMI)

LPS-2991

MFG. BY CHESS PRODUCING CORP., CHICAGO, IL 60616

CHECKER

OFF THE RECORD

Side 2

WHEN THE SAINTS GO MARCHING IN "BO DIDDLEY" (2:52)
(Arr. by E. McDaniel: Arc Music-BMI)

BO'S BEAT 'BO DIDDLEY & CHUCK BERRY" (14:00)
(E. McDaniel: Arc Music-BMI)

LPS-2991

MFG. BY CHESS PRODUCING CORP. CHICAGO, IL 60616

TICCONI BAND

Presents

BYE BYE BYE CIAO HOMERIC

DRC-011570
Side 1

STEREO

1. SIMON SAYS
2. AMORE SCUSAMI (My Love Forgive Me)
3. AL DI LA
4. CIAO BAMBINA - VOLARE
5. CIELO ROSSO (Don't Say No, Again)
6. CASATCHOK
7. BYE BYE BYE CIAO HOMERIC
   (By G. Ticconi)
   ALLEY CAT

TICCONI BAND

Presents

BYE BYE BYE CIAO HOMERIC

DRC-011570
Side 2



STEREO

1. CHE VUOLE QUESTA MUSICA STASERA
2. DELILAH
3. SUNRISE SUNSET
4. RAGAZZINA
5. TORNA A SURRIENTO
6. O' SOLE MIO
7. TU CHE M'HAI PRESO IL CUOR


TROUBADOR RECORDS
FRANKENSTEIN
SIDE A
IER 23-5008
33⅓ RPM
THE TORREY TROUPERS
Executive Producer:
RICHARD SAFFIR
Producer/Engineer:
DAVE MADIGAN

TROUBADOR RECORDS

FRANKENSTEIN

SIDE B

IER 23-5008
33⅓ RPM

THE TORREY TROUPERS

Executive Producer:
RICHARD SAFFIR
Producer/Engineer:
DAVE MADIGAN

THE BIG LABEL

33 1/3 RPM
Produced &
Arranged by:
Adam Paris

Stereo
BP-112985-A
F/W 23423



MAKIN' IT TONIGHT (3:55)
THE THREE OF US (3:29)
(Adam Paris)

THE BIG PEOPLE
© 1985

THE BIG LABEL

33 1/3 RPM
Produced &
Arranged by:
Adam Paris

Stereo
BP-112985-B
F/W 23423

TOUGH BOY (That's Part Of My Plan) 3:00
(Adam Paris)

I WANNA HOLD YOUR HAND 2:35
(Lennon & McCartney)
(BMI) 1965

THE BIG PEOPLE
© 1985

REVENGE

RECORDS

HEART ON

SIDE B

Sweet Revenge
Publishers (ASCAP)

REV 4
33⅓ RPM

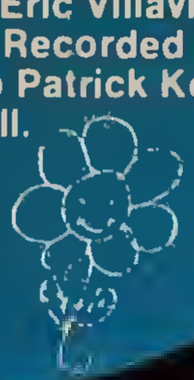
SENSUAL POWER

(Daylle, Eric Villavicencio)

1. The Seduction - 5:28
2. Sensual Mix - 4:44
3. Percapella - 5:36

Produced & Arranged by Daylle. Co-produced by Eric Villavicencio. Executive producer: Revenge Productions. Mixed by Chris Gehringer, Matt Cole, Eric Villavicencio. Edited by Chris Gehringer & Matt Cole. Recorded at Sound Track City, New York City. Thanks to Patrick Koestel. Dedicated to Ellen Gall.

℗ ©1989
Revenge Records
718-468-4991



REVENGE

RECORDS

HEART ON

SIDE A

Sweet Revenge
Publishers (ASCAP)

REV 4
33 1/3 RPM

SENSUAL POWER

(Daylle, Eric Villavicencio)

1. Club Mix - 5:24
2. D.J. Drumfunk Mix - 6:22

Produced & Arranged by Daylle. Co-produced by Eric Villavicencio. Executive producer: Revenge Productions. Mixed by Chris Gehringer, Matt Cole, Eric Villavicencio. Edited by Chris Gehringer & Matt Cole. Recorded at Sound Track City, New York City. Thanks to Patrick Koestel. Dedicated to Ellen Gall

℗ ©1989
Revenge Records
718-468-4991



GAP BAND

PROMOTIONAL COPY
FOR DJ'S ONLY

Side A
RB-8123A

AEC
MUSIC DISTRIBUTION

RAGING BULL

"Got It Goin' On"

(Raymond Calhoun, Charlie Wilson, Val Young)

1. Kelly "G" mix ... 5:02
2. Hurley's Instrumental ... 5:14
3. Barbarapella ... 4:07

1 & 2. Produced and mixed by **Steve "Silk" Hurley** & **Kelly G** for Silk Productions
3. Produced and mixed by **Paul Ring** & **Robert D. Palmer**
Mastered by **K. Reeves** and **J. Batts**
C Dub Music (BMI) Rajaca Music (BMI)

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Distributed through AEC
Music Distribution

Raging Bull Records, Inc. 2219 W. Olive Ave. Ste.152, Burbank, CA 91506

GAP BAND

PROMOTIONAL COPY
FOR DJ'S ONLY

Side B
RB-8123B



AEC
MUSIC DISTRIBUTION

RAGING RB BULL

"Got It Goin' On"

(Raymond Calhoun, Charlie Wilson, Val Young)

1. Spen's "Cash" mix ... 3:46
2. The "Quiet Storm" mix ... 3:50
3. Cedeno & Batts "Noche" mix ... 4:35

1. Produced and mixed by **D.J. Spen** for Pavement Productions
2 & 3. Produced and mixed by **V. Cedeno** for Boriqua Productions
3*. Edited and reconstructed by **Joey Batts** and **Kevin Reeves**
Mastered & edited by **K. Reeves** & **J. Batts**
C Dub Music (BMI) Rajaca Music (BMI)

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Distributed through AEC
Music Distribution

Raging Bull Records, Inc. 2219 W. Olive Ave. Ste.152, Burbank, CA 91506

Q J'RU
HEDREKA/DIRTMAN
FEATURING TRAGEDY(KHADAFI)
PRODUCED BY DIRTMAN

YBM 25-a



"U BLESS ME"

1. CLEAN
2. STREET
3. INSTRUMENTAL

EXECUTIVE PRODUCER
Lindsey "Lenzo" Williams

Q J'RU
HEDREKA/DIRTMAN

PRODUCED BY DIRTMAN

YBM 25-aa



"Jakes Is Watchin"

1. CLEAN
2. STREET
3. INSTRUMENTAL

EXECUTIVE PRODUCER
Lindsey "Lenzo" Williams

NASTY BASS

DMD 1827
33 1/3 rpm

ATLANTIC

INTERSCOPE RECORDS

THIS SIDE

Club Mix*	**5:46**
Dub Mix with Samples*	**6:10**
Radio Remix Edit*	**2:47**

ST-DM-61969/61972/61970-SP

THAT SIDE

Dub Mix Instrumental*	**6:10**
Instrumental*	**5:46**
Radio Edit	**3:39**

ST-DM-61973/61936/61968-SP

(Christi Thorton and The Funky Mercenaries)
Crazy People Music/Almo Music Corp./Jack The Mack Publishing, ASCAP/
Cold Fire Publishing, BMI.
Produced by The Funky Mercenaries for Mercenary Productions
*Remixed by Eddie "Satin" Maduro, Tony Monte, and
David "dB" Benus for Pellegrino Productions
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NOT FOR SALE


3SB

HAHNEMANN

medi disc

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SILVER PLASTICS, INC.

NUMBER NINE

CURRENT THERAPY No. 1
ORAL HYPOGLYCEMIC AGENTS

MECHANISMS OF ACTION
GEORGINA FALUDI, M.D.

USE AND MISUSE
PHILIP GERBER, M.D.

MD-965-A

HAHNEMANN

medi disc

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NUMBER NINE

CURRENT THERAPY No. 1
ORAL HYPOGLYCEMIC AGENTS

QUESTION AND ANSWER

SESSION

MD-965-B

HAHNEMANN

medi disc

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SILVER PLASTICS, INC.

NUMBER THREE

PERIPHERAL VASCULAR DISORDERS

ARTERIAL OCCLUSIVE DISEASE—MEDICAL PROBLEMS

ALBERT N. BREST, M.D.

ARTERIAL OCCLUSIVE DISEASE—SURGICAL PROBLEMS

ROBERT BOWER, M.D.

MD-365-A

HAHNEMANN

medi disc

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SILVER PLASTICS, INC.

NUMBER THREE

PERIPHERAL VASCULAR DISORDERS

QUESTION AND ANSWER

SESSION

MD-365-B

SUCCESS MOTIVATION INSTITUTE, INC.

WACO, TEXAS

P.O. BOX 7614

SUCCESSFUL AUTOMOTIVE SELLING

By Richard Munro

RECORD A

Side 1

SMI-1344/1

1. INTRODUCTION
2. PROFITABLE PROSPECTING
3. EVERYBODY'S A PROSPECT
4. KEEP ON PROSPECTING

** BREAKING THE SUCCESS BARRIER ®

33 1/3 RPM

REG. U.S. PAT OFF.

MFG. BY SUCCESS MOTIVATION INC.

SUCCESS MOTIVATION INSTITUTE, INC.

WACO, TEXAS

SUCCESS
P.O. BOX 7614

** BREAKING THE SUCCESS BARRIER

®

33 1/3
RPM

REG. U.S.
PAT OFF.

SUCCESSFUL AUTOMOTIVE SELLING

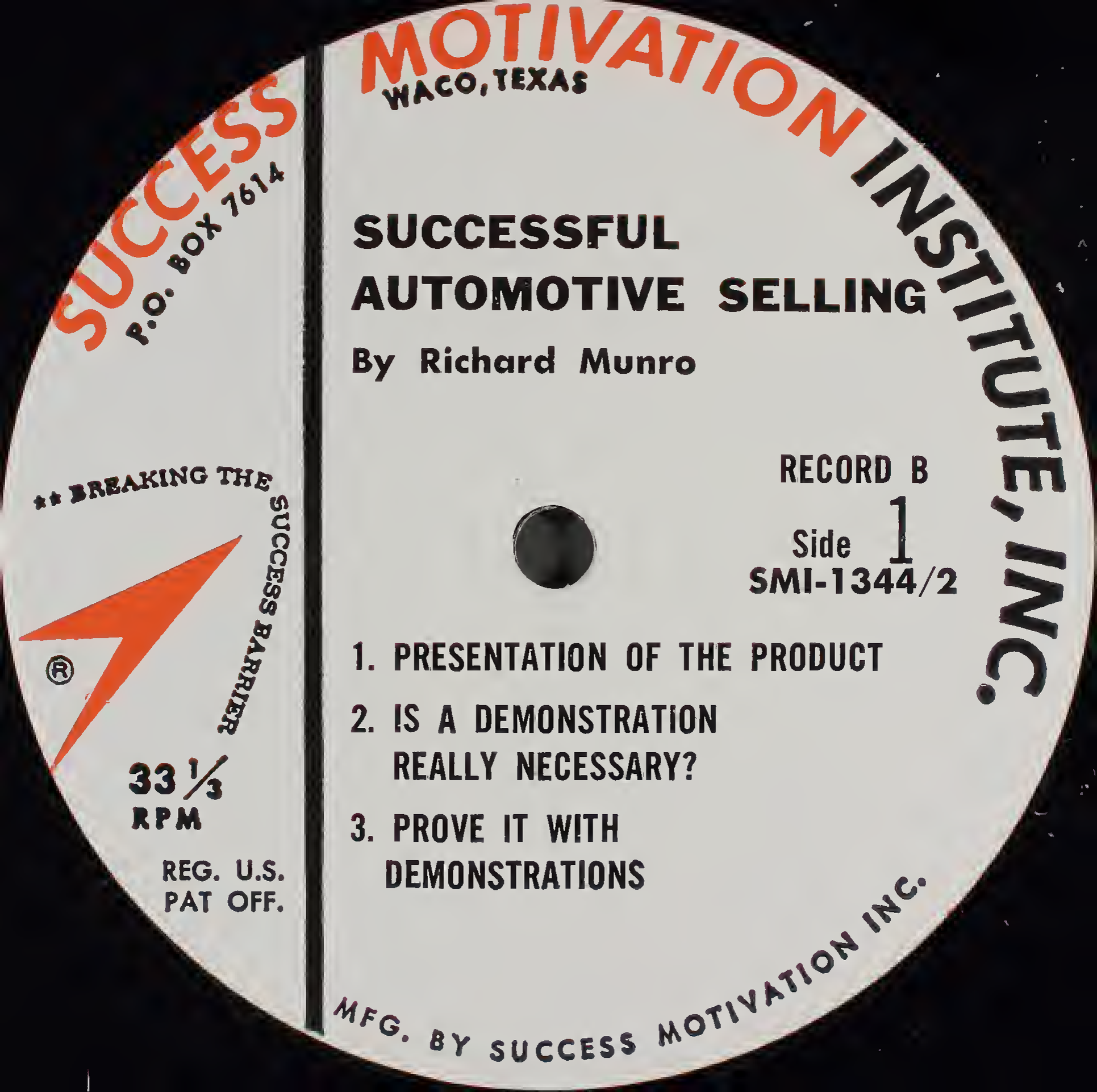
By Richard Munro

RECORD A

Side 2
SMI-1344/1

1. QUALIFYING AND ANALYZING CUSTOMERS
2. MOTIVATION AND SALES
3. QUALIFICATION AND SALES
4. THE IMPORTANCE OF FOLLOW-UP

MFG. BY SUCCESS MOTIVATION INC.


MOTIVATION INSTITUTE, INC.
WACO, TEXAS
SUCCESS
P.O. BOX 7614
** BREAKING THE SUCCESS BARRIER
33 1/3 RPM
REG. U.S. PAT OFF.
SUCCESSFUL AUTOMOTIVE SELLING
By Richard Munro
RECORD B
Side 1
SMI-1344/2
1. PRESENTATION OF THE PRODUCT
2. IS A DEMONSTRATION REALLY NECESSARY?
3. PROVE IT WITH DEMONSTRATIONS
MFG. BY SUCCESS MOTIVATION INC.

SUCCESS MOTIVATION INSTITUTE, INC.

WACO, TEXAS

P.O. BOX 7614

SUCCESSFUL AUTOMOTIVE SELLING

By Richard Munro

RECORD B

Side 2

SMI-1344/2

1. TRADING AND CLOSING
2. APPRAISALS AND TRADE-INS
3. THE FINAL CLOSE

** BREAKING THE SUCCESS BARRIER

33 1/3 RPM

REG. U.S. PAT OFF.

MFG. BY SUCCESS MOTIVATION INC.



JELLYBEAN RECORDINGS

JEL-2654-A

KIWI DREAMS vs HARD ATTACK
"Y?" / "It's Ovah"

A Side:
1. "Y" (8:32)

B Side:
1. "It's Ovah" (7:48)

JEL-2654



Other Side

Vocals by Darrell Martin & Iana
Originally Performed & Produced by Kiwi Dreams
Written by D. Martin.
Published by Jelly's Jams, L.L.C. (ASCAP).
Remixed by Hard Attack (Assaf Amdursky & Omri Anghel) @ Hard Attack Studios, NYC
Mastered by Joe Yannece at The Hit Factory, NYC
Executive Producer: JELLYBEAN BENITEZ

For bookings & information, please visit www.hard-attack.com

First & foremost, I would like to thank God who makes all things possible.
Special thanks to: Thomas Delgrosso, Junior Vasquez, Danny Tenaglia,
Craig Peterson, Brinsley Evans, Doron Plascow,
Mike Cee & Total Entertainment.

web: www.jellybeanrecordings.com
email: info@jellybeanrecordings.com

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BRIAN ENO WANTS YOU TO HEAR SOMETHING

A BAND CALLED HUGO LARGO AND A NEW ALBUM CALLED 'METTLE'

Assembled by Martin Brumbach



SIDE I

PRO-A-3546
PROMOTION ONLY. NOT FOR SALE.
33 1/3 RPM

TIME 8:26

OPAL

℗1989 Warner Bros. Records Inc. for the U.S.

BRIAN ENO WANTS YOU TO HEAR SOMETHING

A BAND CALLED HUGO LARGO AND A NEW ALBUM CALLED 'METTLE'

Assembled by Martin Brumbach



SIDE 2

PRO-A-3546
PROMOTION ONLY. NOT FOR SALE.
33 1/3 RPM

TIME 21:01

OPAL

℗1989 Warner Bros. Records Inc. for the U.S.


TIME RECORDS
Series 2000
PARTY—MY PAD !
After Surfin
The Spinners
S/2092 A
TY--148
1. PIPELINE TO MY PAD
(Brent Music-BMI)
2. SKAGS ROW
(Brent Music-BMI)
3. BARRACUDA
(Admont Music-ASCAP)
4. THE TUBE AND I
(Admont Music-ASCAP)
5. THE EARLY SURFER CATCHES THE WAVE
(Brent Music-BMI)
6. SHOOTIN' THE PIER
(Brent Music-BMI)
STEREO

TIME RECORDS

Series 2000

PARTY—MY PAD !

After Surfin

The Spinners

S/2092 B

TY-149

1. **SURFIN' UNLIMITED**
   (Brent Music-BMI)
2. **BAILING OUT**
   (Brent Music-BMI)
3. **THE SPINNER'S BOUNCE**
   (Brent Music-BMI)
4. **MAKIN' THE MAKAHA**
   (Admont Music-ASCAP)
5. **THE SURFER'S PARTY**
   (Brent Music-BMI)
6. **SOUP IS COLD**
   (Brent Music-BMI)

STEREO


quality
STERE • O • CRAFT
brand
STERE-
-CRAFT
DIVISION OF CRAFT
RECORDING CORP. N.Y.
YOU'RE GETTING TO BE A
HABIT WITH ME
Ruby Braff and his Trumpet
RCS 507M
amy-2214
SIDE
A
SOMEDAY SWEETHEART (Spikes & Spikes)
WHEN YOUR LOVER HAS GONE (E. A. Swan)
YOU'RE GETTING TO BE A HABIT WITH ME
(Dubin & Warren)
LET'S DO IT (C. Porter)
SWING THAT MUSIC
(Gerlach & Armstrong)
HI-FIDELITY
RECORDING
MADE IN USA
R I A A
33 1/3
R P M


quality
STERE • O • CRAFT
brand
STERE-O-CRAFT
DIVISION OF CRAFT RECORDING CORP. N.Y.
YOU'RE GETTING TO BE A HABIT WITH ME
Ruby Braff and his Trumpet
RCS 507M
amy-2215
SIDE B
YOU'D BE SO NICE TO COME HOME TO (C. Porter)
TAKING A CHANCE ON LOVE (Duke, LaTouche & Fetter)
CABIN IN THE PINES (B. Hill)
LAZY (I. Berlin)
IF DREAMS COME TRUE
(Sampson, Goodman & Mills)
MADE IN USA
R I A A
33 1/3
R P M
HI-FIDELITY RECORDING


MERCURY
STEREO
TCHAIKOVSKY
Piano Concerto No. 1 in B flat major, Opus 23
I. Allegro non troppo e molto maestoso — Allegro con spirito
STEREO
33⅓ R.P.M.
MARGIN CONTROL
SIDE 1
BYRON JANIS, pianist
London Symphony Orchestra
Herbert Menges conducting
SR90266A
LIVING PRESENCE
HIGH FIDELITY

MERCURY

STEREO

TCHAIKOVSKY

Piano Concerto No. 1 in B flat major, Opus 23

2. Andantino simplice—Prestissimo—Tempo I

3. Allegro con fuoco

STEREO
33⅓ R.P.M.

MARGIN CONTROL
SIDE 2

BYRON JANIS, pianist
London Symphony Orchestra
Herbert Menges conducting

SR90266B

LIVING PRESENCE

HIGH FIDELITY

Dance Mania

ROBERT ARMANI

Presents

DM 224A
33 rpm

1. "ARROW"
2. "GALAXIES"

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ROBERT ARMANI

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MARTIN CIRCUS

DISCO CIRCUS

b/w

DISCO CIRCUS MEDLEY



SPEC 1223


Prelude
RECORDS
MARTIN CIRCUS
33 1/3 RPM
SPEC-1223
SIDE A
DISCO CIRCUS 14:06
(G.Blanc,A.Pewzner)
Produced by Martin Circus
Publisher: Ivan Mogull Music Corp. (ASCAP)
℗ 1979 VOGUE P.I.P.
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Prelude
RECORDS
MARTIN CIRCUS
33 1/3 RPM
SPEC-1223
SIDE B
DISCO CIRCUS MEDLEY 7:45
(G.Blanc,A.Pewzner)
Produced By Martin Circus
Mixed By Francois K.
Publisher: Ivan Mogull Music Corp. (ASCAP)
℗1979 VOGUE P.I.P.
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(INT'L) LTD.

INVICTUS ®

THE 8TH DAY

Stereo
ST-7306
(ST1-7306)
Side 1

1. SHE'S NOT JUST ANOTHER WOMAN
   (C.Wilson-R.Dunbar) BMI 3:13
2. YOU'VE GOT TO CRAWL BEFORE YOU WALK
   (A.Bond-G.Perry-G.Johnson-R.Dunbar) BMI 2:55
3. TOO MANY COOKS (SPOIL THE SOUP)
   (R.Dunbar-E.Wayne-A.Bond) BMI 2:40
4. LA-DE-DAH
   (G.Plummer-R.Dunbar) BMI 2:50
5. ENNY-MEENY-MINY-MO (THREE'S A CROWD)
   (R.Dunbar-A.Bond) BMI 2:20

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MFD. BY INVICTUS RECORDS, INC.


INVICTUS ®
THE 8TH DAY
Stereo
ST-7306
(ST2-7306)
Side 2
1. JUST AS LONG
(R.Stringer-R.Dunbar) BMI 7:29
2. I CAN'T FOOL MYSELF
(A.Bond-G.Perry-G.Johnson) BMI 3:26
3. I'M WORRIED
(Ronald Dunbar) BMI 8:24
4. I'VE COME TO SAVE YOU
(Clyde Wilson) BMI 2:54
Gold Forever Music, Incorporated
MFD BY INVICTUS RECORDS, INC.



SD 8270

WILSON PICKETT IN PHILADELPHIA

1. RUN JOEY RUN (2:37)
   K. Gamble-L. Huff

STEREO ONE

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2. HELP THE NEEDY (2:31)
   B. Eli-C. Fisher
3. COME RIGHT HERE (2:35)
   Akines-Bellmon-Drayton-Turner
4. BUMBLE BEE (Sting Me) (2:13)
   Akines-Bellmon-Drayton-Turner-Sigler
5. DON'T LET THE GREEN GRASS FOOL YOU
   (2:46) Akines-Bellmon-Drayton-Turner

(ST-A-701977 PR)

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ATLANTIC

SD 8270

WILSON PICKETT IN PHILADELPHIA

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STEREO



TWO

1. (Part I) GET ME BACK ON TIME, ENGINE NUMBER 9 (2:46)
   K. Gamble - L. Huff
   (Part II) GET ME BACK ON TIME, ENGINE NUMBER 9 (3:37)
   K. Gamble - L. Huff
2. DAYS GO BY (2:24)
   U. Dozier - B. Sigler
3. INTERNATIONAL PLAYBOY (2:26)
   Dozier - Sigler - Broomer - Phillips
4. AIN'T NO DOUBT ABOUT IT (2:19)
   K. Gamble - L. Huff

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(ST-A-701978 PR)

BILL BONAPARTE
AND THE STEEL DRUM

ESL–001

Side A
33 1/3 R. P. M.

INTRODUCTION YELLOW BIRD/
HELLO DOLLY / GRANADA /
NEVER ON SUNDAY / ALDILA /
HAVA-NAGILAH / THEME FROM
GODFATHER / SOMEWHERE
MY LOVE (Dr. Zhivago Theme)

BILL BONAPARTE
AND THE STEEL DRUM

ESL–001

Side B
33 1/3 R. P. M.

OKLAHOMA / BEER BARREL POLKA /
BRIDGE ON THE RIVER KWAI / MARINE
CORPS THEME / ANCHORS AWEIGH (U.S. Navy) /
U.S. AIR CORPS / VARIOUS MARCHES /
MY OLD KENTUCKY HOME / DEEP IN THE
HEART OF TEXAS / YELLOW ROSE OF
TEXAS / GLORY HALLELUIA / DIXIE /
SAINTS GO MARCHIN' IN / YANKEE DOODLE

Verve
FORECAST

TIM HARDIN 4

STEREO

Side 1

FTS3064
MGS 1852

1. AIRMOBILE—2:20
(Hardin) Faithful Virtue Music
2. WHISKEY, WHISKEY—5:35
(Hardin) Faithful Virtue Music
3. SEVENTH SON—2:00
(Dixon) Arc Music
4. HOW LONG—4:30
(Hardin) Faithful Virtue Music
5. DANVILLE DAME—2:45
(Hardin) Faithful Virtue Music
All Selections BMI
Prod. By Erik Jacobsen For Sweet Reliable
A Prod. Of Koppelman & Rubin Assoc.

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Verve
FORECAST
TIM HARDIN 4
STEREO
Side 2
FTS 3064
MGS 1853
1. AIN'T GONNA DO WITHOUT (Part I)—2:08
(Hardin) Faithful Virtue Music
2. AIN'T GONNA DO WITHOUT (Part II)—1:30
(Hardin) Faithful Virtue Music
3. HOUSE OF THE RISING SUN—3:35
(Arr.: Tim Hardin) Faithful Virtue Music
4. BO DIDDELY—2:45
(Danials) Arc Music
5. I CAN'T SLOW DOWN—2:27
(Hardin) Faithful Virtue Music
6. HELLO BABY—5:23
(Hardin) Faithful Virtue Music
All Selections BMI
Prod. By Erik Jacobsen For Sweet Reliable
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WILLIAM
RIO QUARTO CENTENÁRIO
WAL - 1412
FACE A
STEREO
1 - RITMO DO BRASIL
2 - FANTASIA CARIOCA (Alcyr P. Vermelho-Oswaldo Santiago)
3 - SAUDADES DO RIO ANTIGO (José Menezes-Paulo Nunes)
4 - RIO DE JANEIRO A JANEIRO (Luiz Antonio-José Batista)
5 - AQUARELA DO BRASIL (Ary Barroso)
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WILLIAM
RIO QUARTO CENTENÁRIO
WAL - 1412
FACE B
STEREO
1 - DOBRADO DOS QUATROCENTOS JANEIROS
(Francisco Menezes - Paulo Nunes)
2 - A VOZ DO MORRO (Zé Keti)
3 - ENSAIO DA ESCOLA (BATUCADA)
4 - MADUREIRA CHOROU (Carvalhinho-J. Monteiro)
5 - CIDADE MARAVILHOSA (André Filho)

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SIDE A

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TEST PRESSING
PITMAN

SIDE B

MATRIX NUMBERS

SELECTION NUMBER

1st Cut Prod.

DATE PRESSED

DATE O.K.'d


ROULETTE
I THINK WE'RE ALONE NOW
TOMMY JAMES AND THE SHONDELLS
A Gentry-Cordell Conception
Arranged & Conducted by Jimmy "Wiz" Wisner
R-25353
(RLP-492-A)
33⅓ RPM
1. I THINK WE'RE ALONE NOW 2:08 (R. Cordell)
(Patricia Music Pub. Co.-BMI)
2. TRUST EACH OTHER IN LOVE 2:08 (R. Cordell)
(Patricia Music Pub. Co.-BMI)
3. WHAT I'D GIVE TO SEE YOUR FACE AGAIN 3:15
(R. Cordell) (Patricia Music Pub. Co.-BMI)
4. BABY LET ME DOWN 1:43 (R. Cordell)
(Patricia Music Pub. Co.-BMI)
5. LET'S BE LOVERS 2:18
(R. Cordell-J. Wisner-R. Schwartz)
(Patricia Music Pub. Co.-BMI)
6. RUN, RUN, BABY, RUN 2:18 (R. Cordell)
(Patricia Music Pub. Co.-BMI)
Produced by Bo Gentry & Ritchie Cordell
MADE IN U.S.A. BY ROULETTE RECORDS, INC.


ROULETTE
I THINK WE'RE ALONE NOW
TOMMY JAMES AND THE SHONDELLS
A Gentry-Cordell Conception
Arranged & Conducted by Jimmy "Wiz" Wisner
R-25353
(RLP-492-B)
33⅓ RPM
1. MIRAGE 2:30 (R. Cordell)
(Patricia Music Pub. Co.-BMI)
2. I LIKE THE WAY 2:42 (R. Cordell)
(Patricia Music Pub. Co.-BMI)
3. CALIFORNIA SUN 2:59 (H. Glover-M. Levy)
(Nom Music, Inc.-Lloyd & Logan-BMI)
4. (BABY, BABY) I CAN'T TAKE IT NO MORE 2:17
(R. Cordell-T. James)
(Patricia Music Pub. Co.-BMI)
5. GONE, GONE, GONE 2:13 (R. Cordell-S. Trimachi)
(John D. MacArthur Music Pub. Corp.-BMI)
6. SHOUT 1:50 (Isley Bros.) (Nom Music, Inc.-
Wemar Music Corp.-BMI)
Produced by Bo Gentry & Ritchie Cordell
MADE IN U.S.A. BY ROULETTE RECORDS, INC.

KICKING MULE RECORD CO.

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KM 113 – Side 1

33⅓ RPM
(KM 113-A)

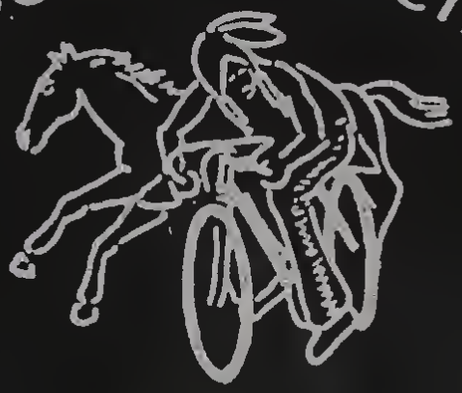
BOB HADLEY
"THE RAVEN"

1. BREAKAWAY (Bob Hadley 3:05
2. DAY AFTER PAY DAY (Bob Hadley) 3:16
3. COME ALL YE FAIR AND TENDER MAIDENS (Trad., arr. Hadley) 2:40
4. CHORALE FROM BEETHOVEN'S NINTH SYMPHONY (Trad., arr. Hadley) 2:14
5. HARVEST TIME (Bob Hadley) 2:17

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KICKING MULE RECORD CO.

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KM 113 – Side 2

33⅓ RPM
(KM 113-B)

BOB HADLEY

"THE RAVEN"

1. BLACKBERRY PICKING (Bob Hadley) 3:55
2. SUE (Bob Hadley) 2:15
3. SUMMER AND FALL (Bob Hadley) 2:45
4. THE FIRST SNOWFALL (Bob Hadley) 2:43
5. REFLECTIONS ON ENGLISH BAY (Bob Hadley) 3:23

All selections published by Kicking Mule Publishing

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ार), कोरे अँडरसन, एडन ब्लिझार्ड,
डि लॉन्ज, आरोन फिंच, श्रेयस
वूड, सिद्धेश लाड, मिचेल मॅक्लेघान,
ग्यान ओझा, हार्दिक पंड्या, पार्थिव
अंबाती रायुडू, लेंडल सिमन्स,
दित्य तरे, विनय कुमार, अक्षय वाखरे.
अंकित शर्मा, ब्रेनडर स्रान, रजत
जेम्स फॉकनर, दीपक हुडा, धवल
स मॉरिस, करुण नायर, अभिषेक
दिनेश साळुंखे, संजू सॅमसन,
राहुल टेवाटिया, रस्टी थेरॉन,

प्रक्षेपण : सोनी सिक्स वाहिनीवर.

वॉर्नरचा दणका!

हैदराबादचा बंगळुरुवर ८ बळी राखून विजय

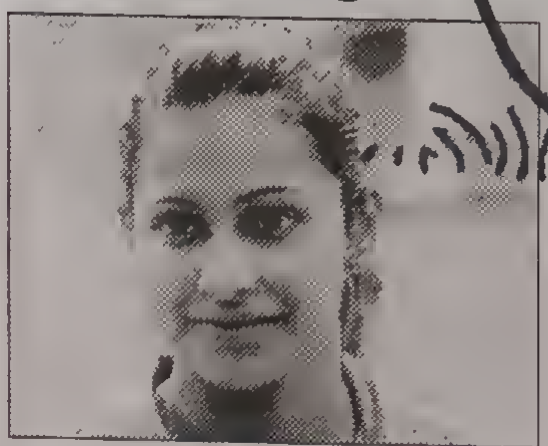
पीटीआय, बंगळुरु

झटपट अर्धशतक झळकावून डेव्हिड वॉर्नरने रचलेल्या पायाभरू शिखर धवनने विजयी कळस चढवून सनरायझर्स हैदराबादला पहिला विजय मिळवून दिला. रॉयल चॅलेंजर्स बंगळुरुच्या घरच्या मैदानावर हैदराबादने ८ गडी राखून पराभूत केले.

प्रथम फलंदाजी करणाऱ्या बंगळुरुच्या ख्रिस गेल आणि विराट कोहली (४१) यांनी ८१ धावांची सलामी दिली. प्रवीण कुमारने गेलला (२१) बाद करुन हैदराबादला दिलासा मिळवून दिला. कोहली आणि एबी डी व्हिलियर्स (४६) वगळता बंगळुरुच्या एकाही फलंदजाला मोठी धावसंख्या उभारता आली नाही. ३७ चेंडूंत ४ चौकार व २ षटकार खेचून ४१ धावा करणाऱ्या कोहलीला रवी बोपाराने त्रिफळाचीत केले. कोहली उरलेली कसर भुवनेश्वर कुमारने पुर्ण करुन बंगळुरुचा डाव १६६ धावांत गुंडाळला.

या माफक धावांचा पाठलाग करताना हैदराबादचे सलामीवीर डेव्हिड वॉर्नर आणि शिखर धवन यांनी पहिल्या षटकापासून बंगळुरुवर हल्ला चढवत ८२ धावांची सलामी दिली. वॉर्नरने २७ चेंडूंत ३ चौकार व ४ उत्तुंग षटकार खेचून ५७ धावांतची ताबडतोड खेळी केली. मात्र, युझवेंद्र चहलने वॉर्नरला पायचीत करुन हैदराबादला पहिला धक्का दिला. त्यापाठोपाठ केन विलियन्मसनही चहलच्या गोलंदाजीवर पायचीत झाला. त्यानंतर धवन आणि लोकेश राहुल यांनी संयमी खेळ करून हैदराबादचा विजय निश्चित केला. धवनने ४ चौकार आणि २ षटकरांच्या जोरावर नाबाद ५० धावांची खेळी साकारली

री थोडक्यात हुकली



अन्नू राज सिंग ५५व्या स्थानावर गेल्याने तिचे स्पर्धेतील आव्हान संपुष्टात आले आहे.




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कार्यक्रम • राष्ट्रीय अंधत्व
ग कार्यक्रम तसेच हिवताप,
या इ. रोगांच्या उपचार व
ाबवणे. या कार्यक्रमांतर्गत
योजना राबविण्यात येते.
ता व बाल आरोग्याविषयी
करणे, प्रसूतीपूर्वी तपासणी,
गोळ्या इ. माहिती मातांना
ध्ये वाढ करणे. गेल्या सात
लक्षात येते
ने देशाच्या
ला आहे.

डॉ. जी. आर. पाटील
grpatil2020@gmail.com

घडवून आणता येतो. त्यांना रोगप्रतिकारक अँटीबॉडीज निर्माण करण्यासाठी भाग पाडले जाते. याकरता अर्धमेले किंवा मृत जिवाणू/ विषाणू शरीरात न टोचता हे अँटीबॉडीज शुद्ध स्वरूपात शरीरात टोचले जातात. जैवतंत्रज्ञानाचा आधारे तयार करण्यात आलेली लस अधिक परिणामकारक असते. त्यांची क्षमताही अधिक काळासाठी टिकून राहते. उदा. पोलिओ, हिपॅटायटिस बी लस.

खाद्य लसी : जनुकीय तंत्रज्ञानाच्या साहाय्याने खाद्यपदार्थांमध्ये किंवा फळांमध्ये रोगकारक जीवाणूविरुद्ध काम करणारी प्रथिने निर्माण करून त्याचा वापर खाद्य स्वरूपासारख्या करता येतो. उदा. जनुकीय तंत्रज्ञानाच्या साहाय्याने असे बटाटे निर्माण केले जातात, की ज्यात

रोपण तयार करणे शक्य

निदान शास्त्र : जैवतंत्रज्ञ
जनुकांची भूमिका आधी
रोग होण्याच्या आधीच
या तंत्रज्ञानाचा वापर क
लक्षणे दिसण्याआधीच य
आहे. जैवतंत्रज्ञानाच्या म
वापर करून कर्करोगाचे नि
इलिसा किंवा वेस्टर्न ब्लॉ
निदान करणे शक्य झाले

(भा




lab055b

Ventures

UNITED ARTISTS RECORDS

04004





program 1

Hawaii Five-O
Let's Go
Theme From "The Wild Angels"
Light My Fire
Respect

program 2

Telstar
(I Can't Get No) Satisfaction
The Pink Panther Theme
Classical Gas
Games People Play

program 3

Apache
Tequila
Grazing In The Grass
The Ballad Of Bonnie & Clyde
Down On Me

program 4

No Matter What Shape (Your Stomach's In)
Oh, Pretty Woman
Happy Together
Proud Mary
Georgy Girl

8
04004

United Artists Stereo-Tape
Entertainment from Transamerica Corporation

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CROSBY, STILLS, NASH & YOUNG
So Far

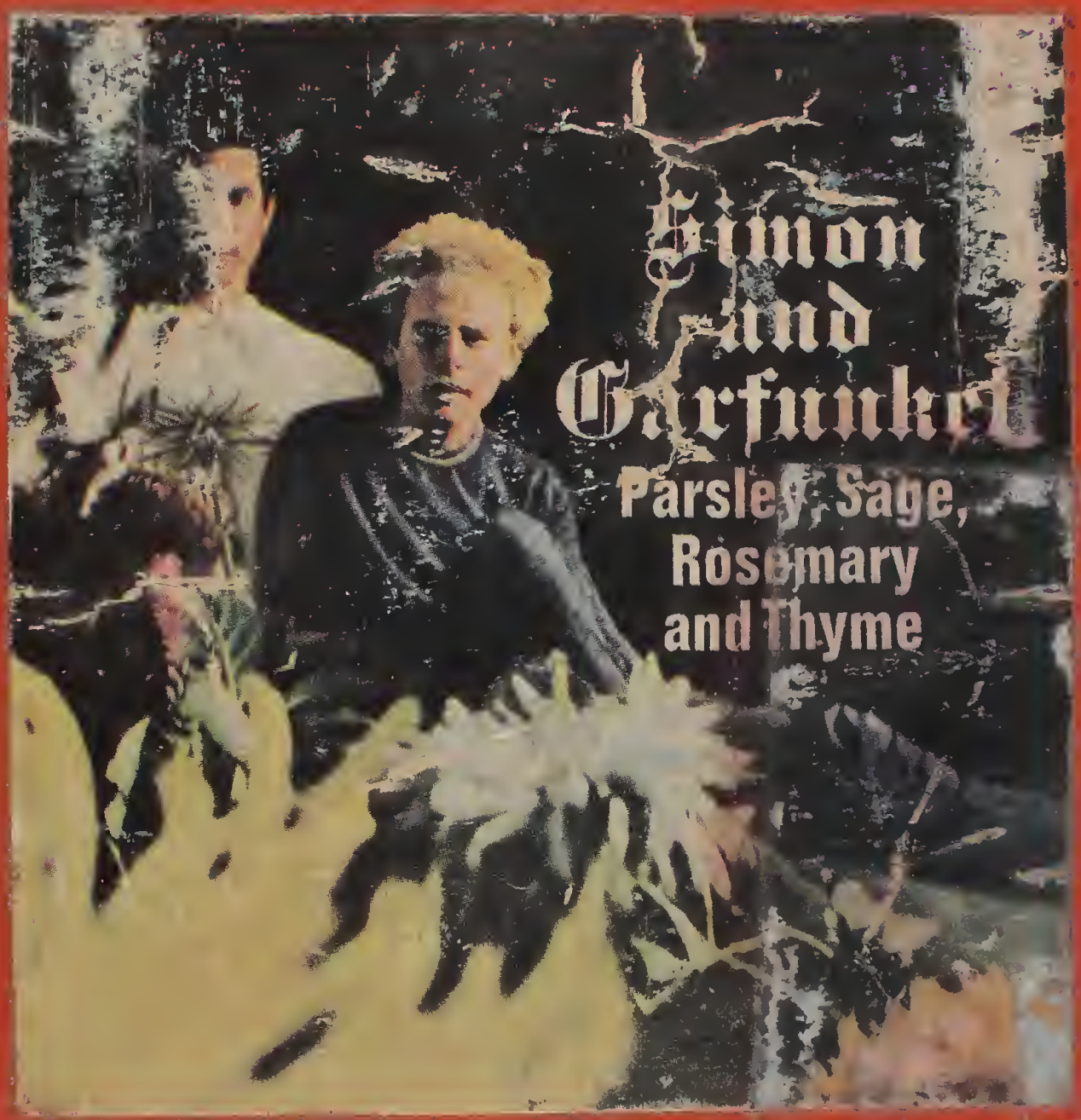
1 Total Time: 10:58
Déjà Vu
Helplessly Hoping
Woodstock

2 Total Time: 10:58
Helpless
Suite: Judy Blue Eyes

3 Total Time: 10:46
Teach Your Children
Our House
Guinnevere

4 Total Time: 10:38
Wooden Ships
Ohio
Find The Cost Of Freedom

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Printed in U.S.A.


Simon and Garfunkel
Parsley, Sage, Rosemary and Thyme

18 10 0132

SIMON AND GARFUNKEL

PARSLEY, SAGE, ROSEMARY AND THYME

PROGRAMS

1	SCARBOROUGH FAIR/CANTICLE ■ THE 59th STREET BRIDGE SONG (Feelin' Groovy) ■ FLOWERS NEVER BEND WITH THE RAINFALL
2	PATTERNS ■ CLOUDY ■ FOR EMILY, WHENEVER I MAY FIND HER
3	HOMEWARD BOUND ■ THE DANGLING CONVERSATION ■ A POEM ON THE UNDERGROUND WALL
4	THE BIG BRIGHT GREEN PLEASURE MACHINE ■ A SIMPLE DESULTORY PHILIPPIC (Or How I Was Robert McNamara'd Into Submission ■ 7 O'CLOCK NEWS/SILENT NIGHT

COLUMBIA TC8

8-TRACK STEREO TAPE CARTRIDGE

AMPEX

STEPHEN STILLS 2



8 8

1
TT: 10:42
CHANGE PARTNERS
MARIANNE
OPEN SECRET

2
TT: 10:35
NOTHIN' TO DO BUT TODAY
SUGAR BABE
KNOW YOU GOT TO RUN

3
TT: 10:49
ECOLOGY SONG
WORD GAME
FISHES AND SCORPIONS

4
TT: 10:39
RELAXING TOWN
SINGIN' CALL
BLUEBIRD REVISITED

JEFF BECK
BLOW BY BLOW



PEA 33409

DOLBY B NR

X798

JEFF BECK
BLOW BY BLOW

PROGRAMS

1 YOU KNOW WHAT I MEAN ■ SHE'S A WOMAN ■ CONSTIPATED DUCK

2 AIR BLOWER ■ SCATTERBRAIN

3 CAUSE WE'VE ENDED AS LOVERS ■ THELONIUS ■ FREEWAY JAM (Part 1)

4 FREEWAY JAM (Conclusion) ■ DIAMOND DUST

This tape is mastered to Dolby "B" standards for noise reduction. Decrease treble response when playing on non-Dolbyised equipment

Epic

8-TRACK STEREO TAPE CARTRIDGE

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TRIUMPH—Just a Game

RCA
AFK1-3224

DOLBY SYSTEM®

Program 1 Movin' On • Lay It on the Line • Young Enough to Cry
American Girls

Program 2 Just a Game • Fantasy Serenade • Hold On • Suitcase Blues

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Produced by Mike L
for Attic Records



Triumph—Just A Game
Movin' On • Lay It On The Line • Young
Enough To Cry • American Girls



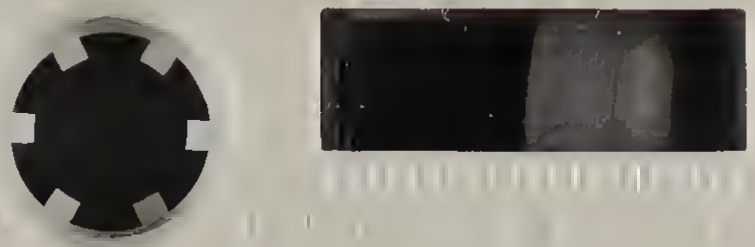
AFK1-3224

1

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Triumph—Just A Game

Just A Game • Fantasy Serenade • Hold On • Suitcase Blues



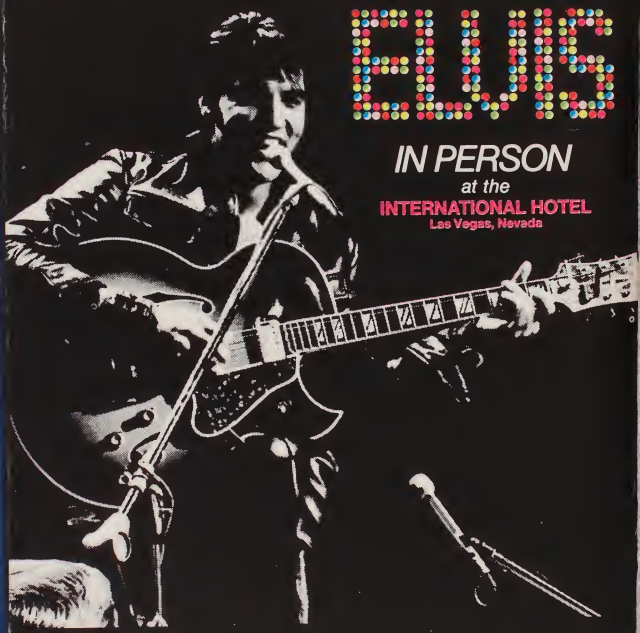
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2

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RCA Victor

AYK1-3892



ELVIS

IN PERSON

at the

INTERNATIONAL HOTEL

Las Vegas, Nevada

Program 1 (18:06)

Blue Suede Shoes • Johnny B. Good*
Hound Dog
Can't Help Falling in Love*††
Are You Lonesome Tonight* • Words*
I Can't Stop Loving You*

Program 2 (18:06)

All Shook Up*
Suspicious Minds*†
Medley: Mystery Train; Tiger Man
In the Ghetto*†
My Babe**

Previously released as PK-1634

℗ 1970, RCA Records, New York, N.Y. • Printed in U.S.A.

Recorded "On Stage"

†Arranged by Mike Le

††Arranged by Billy G

*with The Imperials (
The Sweet Inspirati

**with The Sweet Insp

The Imperials Quartet
the courtesy of Impac

The Sweet Inspiration
the courtesy of Atlant

RCA

Elvis in Person at the International Hotel, Las Vegas, Nevada

Blue Suede Shoes • Johnny B. Good
Hound Dog • Can't Help Falling in Love

AYK1-3892



1

Are You Lonesome Tonight • Words
I Can't Stop Loving You

Printed in U.S.A.

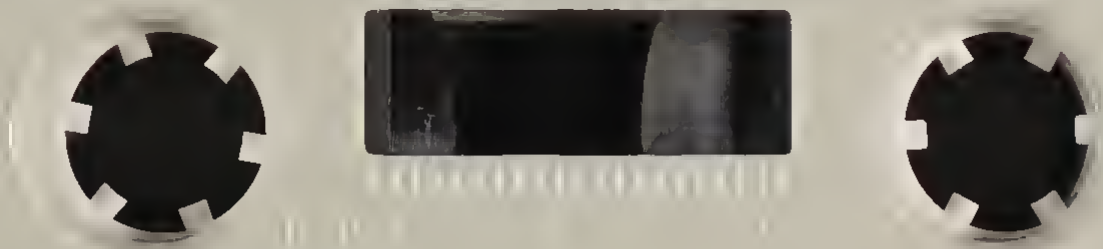
RCA

Elvis in Person at the International Hotel, Las Vegas, Nevada

All Shook Up • Suspicious Minds

Medley: Mystery Train; Tiger Man

AYK1-3892



2

In the Ghetto

My Babe

Printed in U.S.A.

BILLY



SQUIER

ALL NIGHT LONG • ROCK ME TONITE •
EYE ON YOU • TAKE A LOOK BEHIND
YA • REACH FOR THE SKY •
(ANOTHER) 1984 • FALL FOR LOVE •
CAN'T GET NEXT TO YOU • HAND-ME-
DOWNS • SWEET RELEASE

Produced by Billy Squier
and by Jim Steinman for Obsidian Productions, Inc./Recorded & Mixed by Tony Platt

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Capitol RECORDS

PRINTED IN U.S.A.

HIGH QUALITY DIGITAL

DOLBY HX PRO

Produced by Billy Squier
and by Jim Steinman for Obsidian Productions,
recorded by Tony Platt at the Power Station, N.Y.C., assi
Gary Rindfuss

additional recording & mixing: Battery Studio 1, London
tape-op: Anjali Dutt

mastered at Sterling Sound by George Marino

album coordination: Roger R. Vitale, Don Ketteler

production assistant: John Jansen

technical supervision & maintenance: Frank Levi

Billy Squier: vocals, guitars, synclavier
Bobby Chouinard: drums
Alan St. Jon: keyboards & synthesizers, backing vocals
Jeff Golub: guitar & slide
Doug Lubahn: bass, backing vocals

additional musicians –
Brian May: guitar solo "1984"
Alfa Anderson: backing vocals "1984"
Rory Dodd, Eric Troyer: backing vocals "fall for love"; "re
the sky"
Jimmy Maelen: miscellaneous percussion
Larry Fast: synthesizers
. . . synchronization – J. B. Moore

cover design & illustration – Bill Smith (racket)
rear cover collage & inner sleeve design – John Van Ha
photography – Norman Seeff

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for further information send a self-addressed stamped en
to P.O. box 2404, Hollywood, California 90028

. . . special thanks to the staff of the Ritz Carlton Hotel,

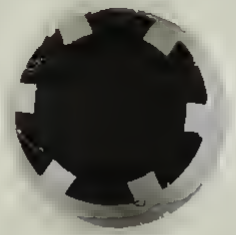
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All Night Long • Rock Me Tonite • Eye On You • Take A Look Behind Ya •
Reach For The Sky

Produced by Billy Squier
and by Jim Steinman for Obsidian Productions, Inc / Recorded & Mixed by Tony Platt

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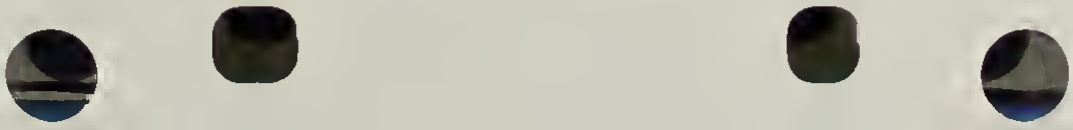
PROGRAM
1
4XJ
12361



BILLY SQUIER
SIGNS OF LIFE



Capitol Records, Inc.



(Another) 1984 • Fall For Love • Can't Get Next To You • Hand-Me-Downs • Sweet Release

Produced by Billy Squier
and by Jim Steinman for Obsidian Productions, Inc / Recorded & Mixed by Tony Platt

℗ 1984 Capitol Records, Inc © 1984 Capitol Records, Inc

PROGRAM
2
4XJ
12361

DOLBY SYSTEM
DOLBY HX PRO

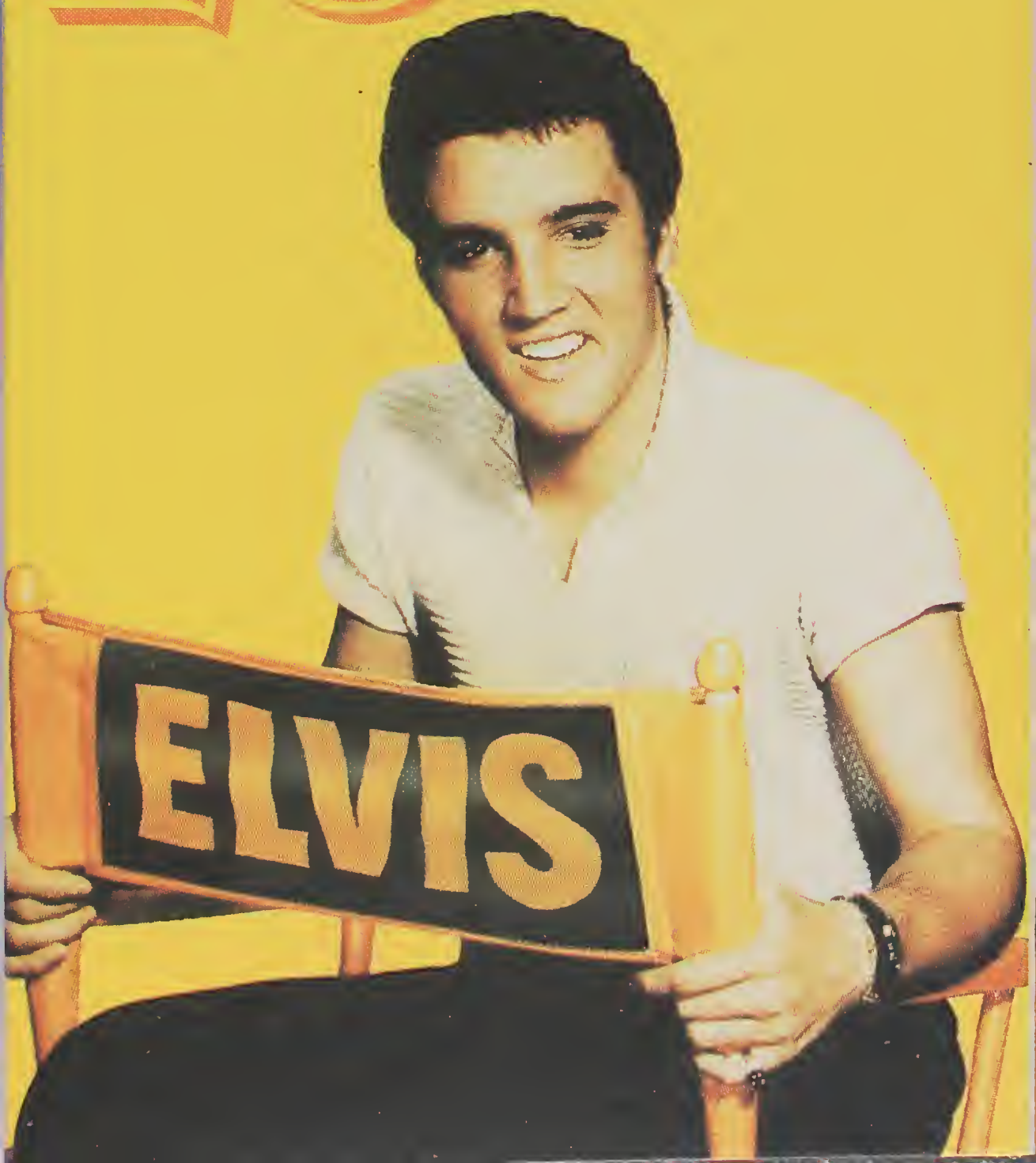
BILLY SQUIER
SIGNS OF LIFE

XDR
Capitol Records, Inc

RCA
International

20 GREATEST HITS

VOL. 1



20 GREATEST HITS, VOL.

Programme 1

1. **MY BABY LEFT ME** (Crudup) Carlin Music
2. **HEARTBREAK HOTEL** (Axton, Durden, Pre
3. **BLUE SUEDE SHOES** (Perkins) Carlin Mus
4. **HOUND DOG** (Leiber, Stoller) Chappell-Mor
5. **(NOW AND THEN THERE'S) A FOOL SU**
   Leeds Music Ltd.
6. **GOT A LOT O' LIVIN' TO DO** (Schroeder, V
7. **(LET ME BE YOUR) TEDDY BEAR** (Mann,
8. **PARTY** (Robinson) Carlin Music Corp.
9. **ALL SHOOK UP** (Blackwell, Presley) Carlin
10. **OLD SHEP** (Foley) Leeds Music Ltd.
    Ⓟ 1956 (1-4,10); 1957 (6-9); 1959 (5) R

Programme 2

1. **DON'T** (Leiber, Stoller) Carlin Music Corp.
2. **HARD HEADED WOMAN** (DeMetrius) Carl
3. **KING CREOLE** (Leiber, Stoller) Carlin Music
4. **JAILHOUSE ROCK** (Leiber, Stoller) Carlin I
5. **A BIG HUNK O' LOVE** (Schroeder, Wyche)
6. **I GOT STUNG** (Schroeder, Hill) Carlin Musi
7. **ONE NIGHT (WITH YOU)** (Bartholomew, Kin
8. **LOVE ME TENDER** (Presley, Matson) Carlin
9. **I NEED YOUR LOVE TONIGHT** (Wayne, Re
10. **STUCK ON YOU*** (Schroeder, Leslie, McFa
    Ⓟ 1956 (8); 1958 (1-4); 1959 (5-7,9); 19

ELVIS PRESLEY

ALL TITLES MONO EXCEPT * WHICH IS STI

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This STEREO tape gives monaural reproduction when played on monaural equipment.

RCA Limited, Record Division, England

My Baby Left Me
Heartbreak Hotel
Blue Suede Shoes
Hound Dog
(Now And Then There's) A Fool Such As I
Got A Lot O' Livin' To Do
(Let Me Be Your) Teddy Bear
Party
All Shook Up
Old Shep
Don't
Hard Headed Woman
King Creole
Jailhouse Rock
A Big Hunk O' Love
I Got Stung
One Night (With You)
Love Me Tender
I Need Your Love Tonight
Stuck On You

RCA

20 GREATEST HITS VOL. 1— ELVIS PRESLEY

See Inlay Card For Details



PROGRAMME
1
INTK 5115
(NK 43342)

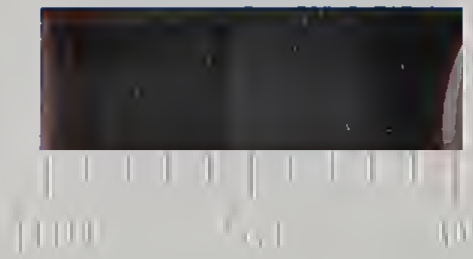
DOLBY SYSTEM

RCA Corporation International
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RCA

20 GREATEST HITS VOL. 1— ELVIS PRESLEY

See Inlay Card For Details



PROGRAMME
2

INTK 5115
(NK 43342)

DOLBY SYSTEM

RCA Corporation International
RCA Limited, Record Division, England

BEST OF THE BEACH BOYS, VOL. 2

Help Me, Rhonda • I Get Around • 409 •
Barbara Ann • Surfin' Safari • others



4XT 2706

Capitol RECORDS

CASSETTE

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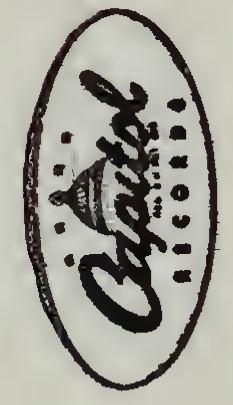
PROGRAM 1 (14:29)

Surfin' Safari • Little Saint Nick • California Girls • Help Me, Rhonda •
I Get Around • Let Him Run Wild

PROGRAM 2 (14:21)

Barbara Ann • When I Grow Up • Long, Tall Texan • Please Let Me
Wonder • 409 • Don't Worry Baby

Surfin' Safari • Little Saint Nick • California Girls • Help Me, Rhonda •
I Get Around • Let Him Run Wild









PROGRAM
1
(14:29)
4XT
2706

BEST OF THE BEACH BOYS, VOLUME 2

99



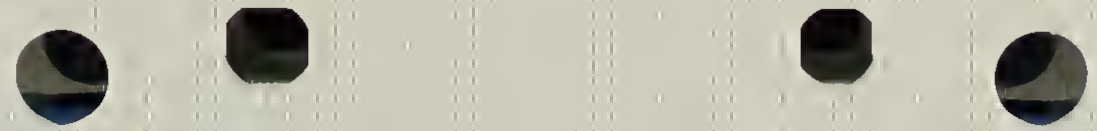
Barbara Ann • When I Grow Up • Long, Tall Texan •
Please Let Me Wonder • 409 • Don't Worry Baby





PROGRAM
2
(14:21)
4XT
2706

BEST OF THE BEACH BOYS, VOLUME 2



THE RUDY RAY MOORE ZODIAC ALBUM

with "THE MADAM"



SIDE ONE

The Sensuous Black Woman (The Madam)
The Sensuous Black Woman Meets The Sensuous Black Man

SIDE TWO

Astrological Trip Through Signs of Zodiac
- For Men (Rudy Ray Moore)
Astrological Trip Through Signs of Zodiac
- For Women (Rudy Ray Moore)



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One side of this program may be of longer duration than
the other in order to preserve the album continuity.

The Sensuous Black Woman (The Madam) *
The Sensuous Black Woman Meets The Sensuous Black Man

1

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RECORDS

CIE-015

dbx™
HX PRO
B NR

The RUDY RAY MOORE Zodiac Album

"ZODIAC"

Astrological Trip Through The Signs of Zodiac - For Men (Rudy Ray Moore) * Astrological Trip Through Signs of Zodiac - For Women (Rudy Ray Moore)

2

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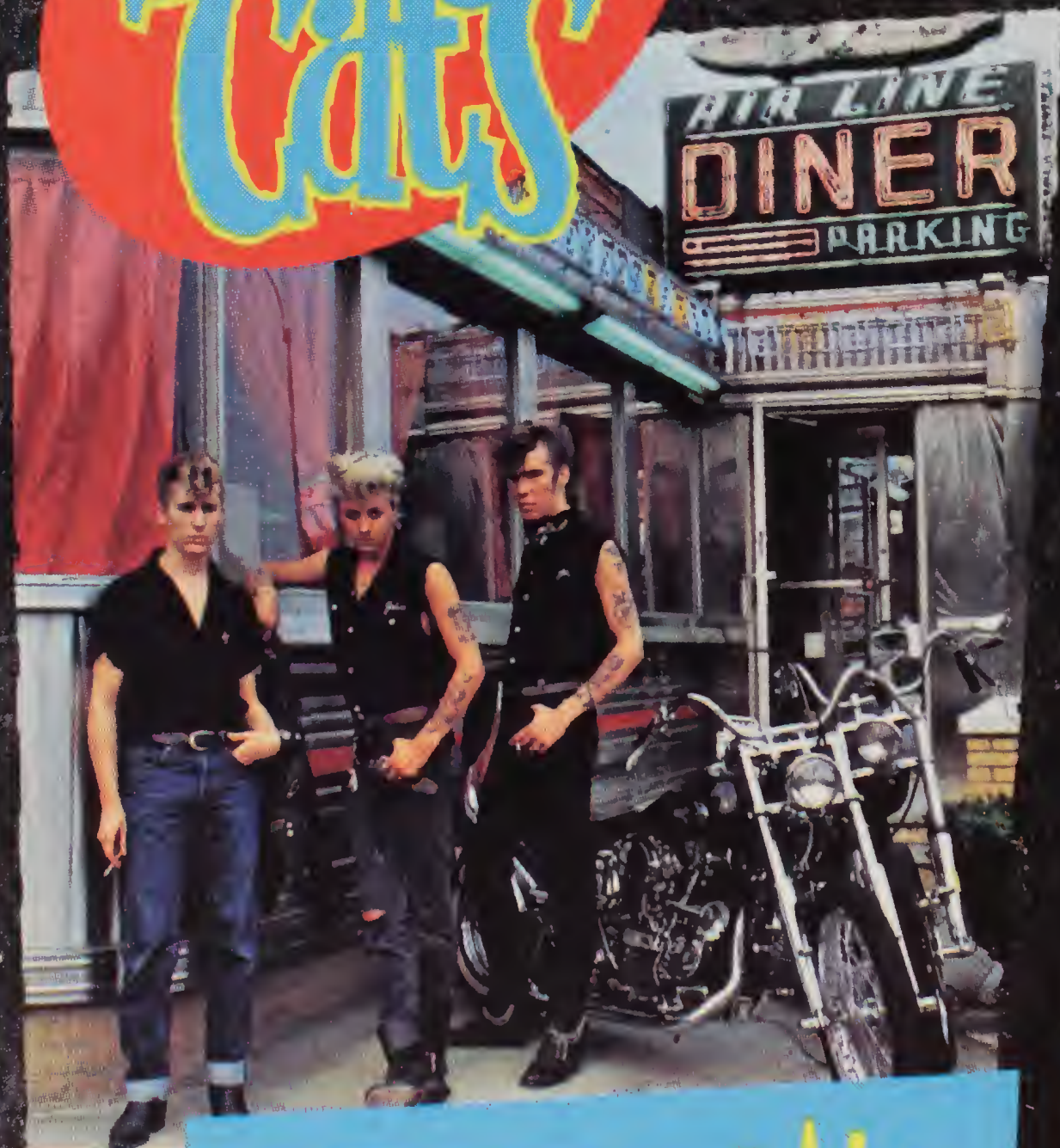
CIE-015

DOLBY™
HX PRO
B NR

The RUDY RAY MOORE Zodiac Album

"ZODIAC"

Stray Cats



GONNA BALL

SIDE ON

BABY BLUE EYES

LITTLE MISS PRISSY

WASN'T THAT GOOD

CRYIN' SHAME

(SHE'LL STAY JUST)
ONE MORE DAY

SIDE TW

YOU DONT BELIEVE ME

GONNA BALL

WICKED WHISKY

REV IT UP & GO

LONELY SUMMER NIGHT

CRAZY MIXED-UP KID

Brian Setzer: Vocals & Guitar
Slim Jim Phantom: Drum & Cymbal
Lee Rocker: Bass Fiddle & Vocals

Ian Stewart (Jo
Lou Allen/Stew
Brian McDonald
& Bop Taw Op

Recorded & Mixed at Air Studios Montserrat
Produced & Engineered By Stray Cats - Phil

Special Thanks... Nick, Marc, Ollie
Tony Blagood Management
Hammer House 113-117 Wardour St. London
Photography: Sean Cochrane
Cover: Ear Mole Tone
Very Special Thanks: Arlene Oliver / Jackson
Hankeys By Stray Cats

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This is a Dolby B S

SIDE ONE

BABY BLUE EYES

LITTLE MISS PRISSY

WASN'T THAT GOOD

CRYIN' SHAME

(SHE'LL STAY JUST)
ONE MORE DAY

SIDE TWO

YOU DONT BELIEVE ME

GONNA BALL

WICKED WHISKY

REV IT UP & GO

LONELY SUMMER NIGHTS

CRAZY MIXED-UP KID

ARISTA

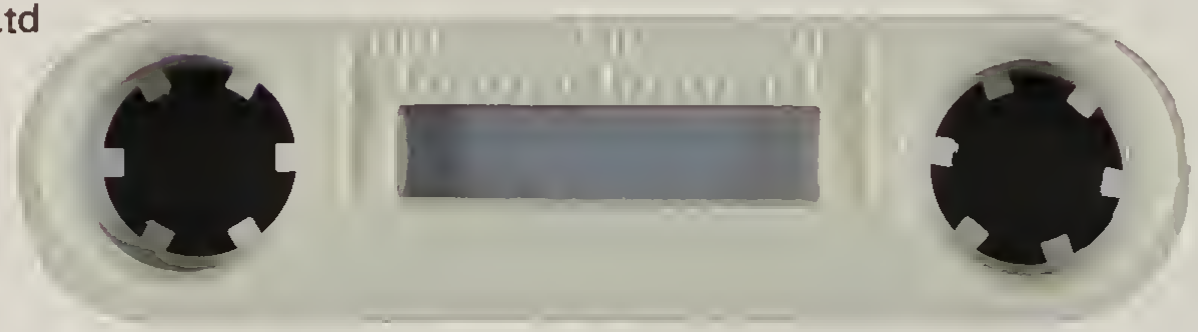
STRAY CATS—GONNA BALL

BABY BLUE EYES. LITTLE MISS PRISSY.
WASN'T THAT GOOD. CRYIN' SHAME.
(She'll Stay Just) ONE MORE DAY

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STEREO

TCAT
2-A





1

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STEREO

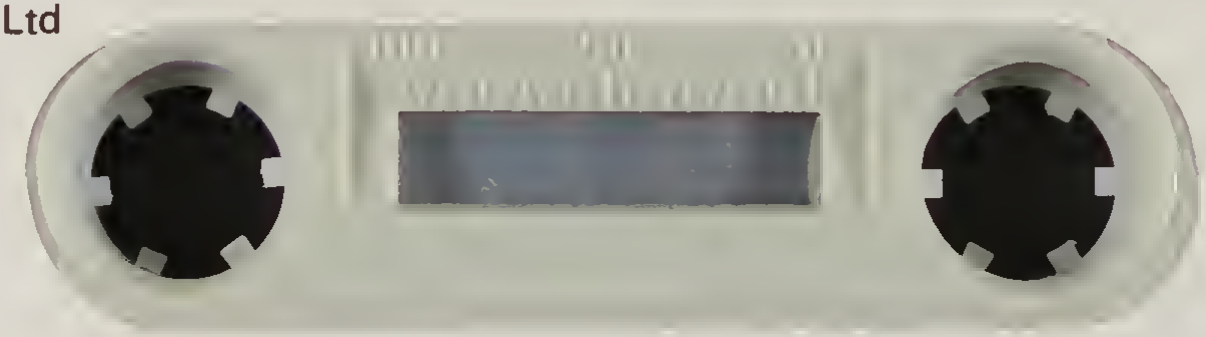
TCAT
2-B

STRAY CATS—GONNA BALL

YOU DON'T BELIEVE ME. GONNA BALL.
WICKED WHISKY. REV IT UP AND GO.
LONELY SUMMER NIGHTS.
CRAZY MIXED UP KID



2



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"Weird Al" Yankovic's Greatest Hits



Fat
(M. Jackson, A. Yankovic)

Eat It
(M. Jackson, A. Yankovic)

Like A Surgeon
(B. Steinberg, T. Kelly)

Ricky
(N. Chinn, M. Chapman, H. Adamson
E. Daniel, A. Yankovic)

Addicted To Spuds
(R. Palmer, A. Yankovic)

Living With A Hernia
(D. Hartman, C. Midnight, A. Yankov

Dare To Be Stupid
(A. Yankovic)

Lasagna
(A. Yankovic)

I Lost On Jeopardy
(G. Kihn, S. Wright, A. Yankovic)

One More Minute
(A. Yankovic)

Fat · Eat It · Like A Surgeon · Ricky · Addicted To Spuds · Living With A Hernia · Dare To Be Stupid · Lasagna · I Lost On Jeopardy · One More Minute

7 2392-75211-4 3

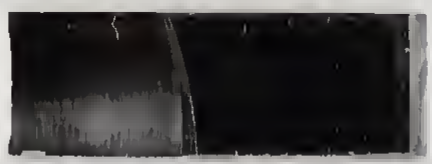
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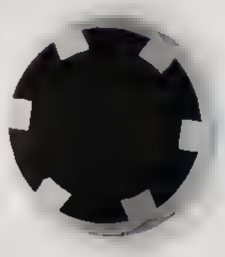
• Fat • Eat It • Like A Surgeon • Ricky • Addicted To Spuds •

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Manufactured in the USA and distributed in the United States by [redacted] Music.

Side 1







ROCK N' ROLL RECORDS

5211-4-SB

WEIRD AL YANKOVIC'S Greatest Hits



• Living With A Hernia • Dare To Be Stupid • Lasagna • I Lost On Jeopardy •
• One More Minute •

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Manufactured in the USA and distributed in the United States by [redacted] Music.

Side 2





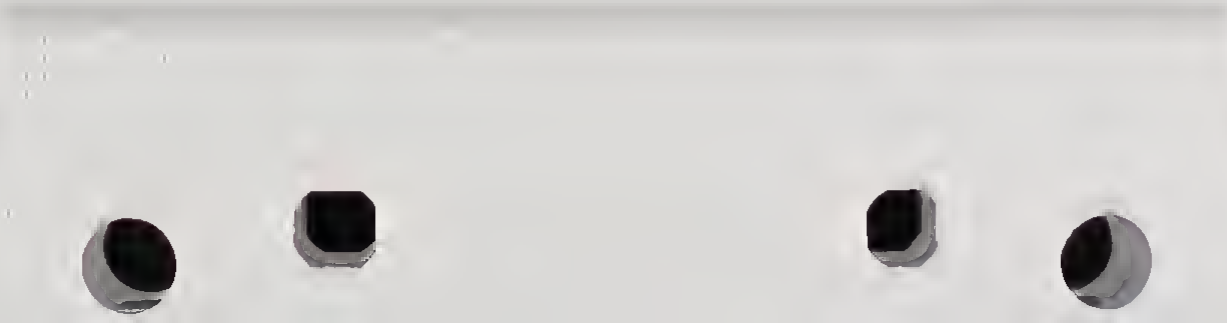


ROCK N' ROLL RECORDS

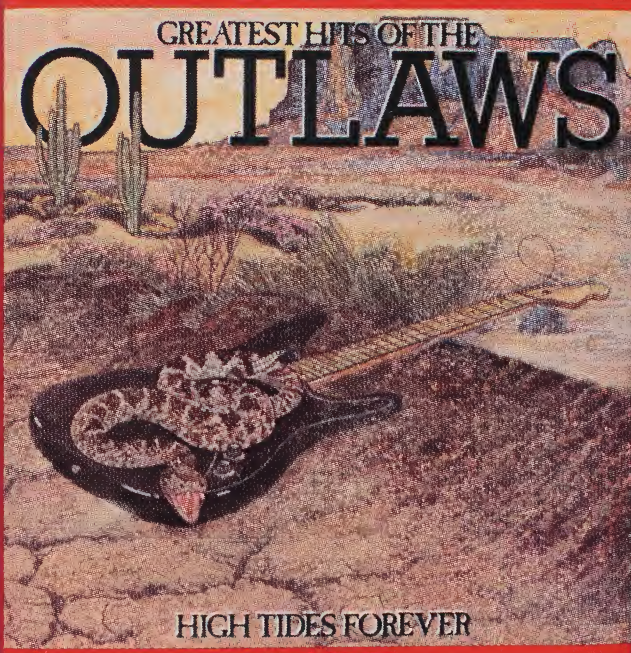
5211-4-SB

DC

WEIRD AL YANKOVIC'S Greatest Hits



ARISTA AC8-8134



OUTLAWS

GREATEST HITS OF THE OUTLAWS, HIGH TIDES FOREVER

ONE

Stick Around For Rock & Roll ● There Goes Another Love Song
Take It Any Way You Want It ● Green Grass & High Tides

TWO

(Ghost) Riders In The Sky (Live) ● Hurry Sundown
Holiday ● You Are The Show (Live)

NEW FROM ARISTA Qualitape OPTIMUM SOUND

SIDE ONE (Time 22:36)
Stick Around For Rock & Roll
H. Thomasson
Hustlers, Inc. (BMI)
There Goes Another Love Song
H. Thomasson, B.L. Yoho
Hustlers, Inc. (BMI)
Take It Any Way You Want It
B. Jones, H. Thomasson
Hustlers, Inc. (BMI)
Green Grass & High Tides
H. Thomasson, B.L. Yoho
Hustlers, Inc. (BMI)

SIDE TWO (Time: 21:00)
(Ghost) Riders In The Sky (Live)
Stan Jones
E.H. Morris & Co. (ASCAP)
Hurry Sundown
H. Thomasson
Hustlers, Inc. (BMI)
Holiday
B. Jones
Hustlers, Inc. (BMI)
You Are The Show (Live)
H. Thomasson
Hustlers, Inc. (BMI)

"Stick Around For Rock & Roll"
Produced by Paul A. Rothchild
℗ 1976 Arista Records, Inc.
"There Goes Another Love Song"
Produced by Paul A. Rothchild
℗ 1975 Arista Records, Inc.
"Take It Any Way You Want It"
Produced by Robert John "Mutt" Lange
℗ 1978 Arista Records, Inc.
"Green Grass & High Tides"
Produced by Paul A. Rothchild
℗ 1975 Arista Records, Inc.

Over

℗ & © 1982 Arista Records, Inc
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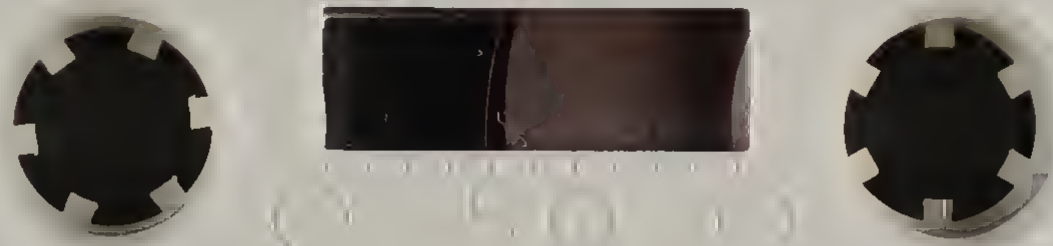
7822-18134-4

ARISTA

Arista Records, Inc
6 West 57th Street
New York, N.Y. 10019

STICK AROUND FOR ROCK & ROLL • THERE GOES ANOTHER LOVE SONG •
TAKE IT ANYWAY YOU WANT IT • GREEN GRASS & HIGH TIDES
© 1982 Arista Records, Inc.

AC
8-8134
MFG.
U.S.A.



-1-

DOLBY SYSTEM

OUTLAWS
GREATEST HITS OF THE OUTLAWS,
HIGH TIDES FOREVER

ARISTA™

(GHOST) RIDERS IN THE SKY (LIVE) • HURRY SUNDOWN •
HOLIDAY • YOU ARE THE SHOW (LIVE)
℗ 1982 Arista Records. Inc.

AC
8-8134
MFG.
U.S.A.



-2-

DOLBY SYSTEM

OUTLAWS
GREATEST HITS OF THE OUTLAWS
HIGH TIDES FOREVER

ARISTA™

ELVIS

PURE GOLD



RCA

AYK1-3732

BEST BUY SERIES

Previously released as ANK1-0971

Program 1 (14:24) Kentucky Rain • Fever • It's Impossible* • Jailhouse Rock (from the Avon production, an M-G-M release, "Jailhouse Rock") Don't Be Cruel

Program 2 (12:14) I Got a Woman • All Shook Up† • Loving You† (from the Hal Wallis-Paramount Picture "Loving You") • In the Ghetto • Love Me Tender (from the 20th Century-Fox CinemaScope Production "Love Me Tender")

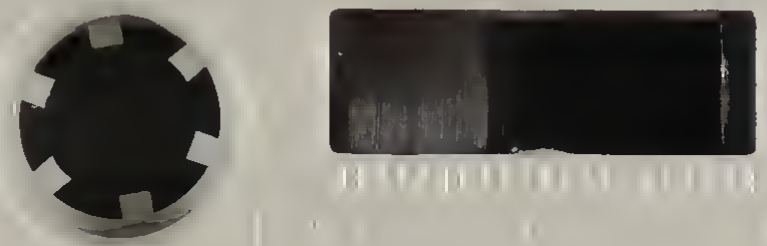
*Vocal Background—The Sweet Inspirations/J.D. Sumner & The Stamps
†with The Jordanaires J.D. Sumner & The Stamps appear through the courtesy of Heartwarming/Impact Records

TMK(S) ® by RCA Corporation • © 1975, RCA Records, New York, N.Y. • Printed in U.S.A.

Elvis Presley—Pure Gold

Kentucky Rain • Fever • It's Impossible
Jailhouse Rock *(from the Avon production, an M-G-M release, "Jailhouse Rock")* • Don't Be Cruel

AYK1-3732



1

RCA

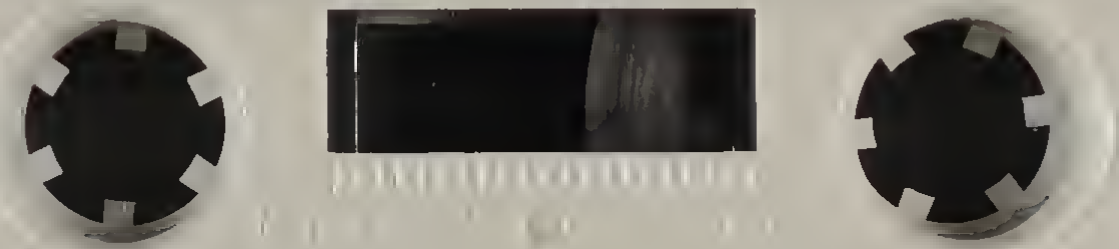
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Elvis Presley—Pure Gold

I Got A Woman • All Shook Up

Loving You *(from the Hal Wallis-Paramount Picture "Loving You")* • In The Ghetto

AYK1-3732



2

RCA

© 1975 RCA Records
Printed in U.S.A.

Love Me Tender *(from the 20th Century-Fox Cinemascope Production "Love Me Tender")*

FOREIGNER 4



CS 16999

DOLBY SYSTEM

ATLANTIC

Mick Jones - lead guitar, k
background vocals
Lou Gramm - lead vocals,
Dennis Elliott - drums, bac
Rick Wills - bass guitar, b
vocals

Tom Dolby - main synthesizers
Mark Rivera - saxophone on "Urge
and "Break It Up"
Hugh McCracken - slide guitar on
***Jr. Walker** - saxophone solo on "
****Larry Fast** - sequential synthesiz
"Don't Let Go" and "Juke Box H
*****Michael Fonfara** - keyboard tex
and "Girl On The Moon"
Thanks to **Bob Mayo** for additiona
on "Waiting For A Girl Like You" a
Ian Lloyd, "Mutt" Lange and Mark
background vocals

Recorded at Electric Lady Studios
Mastered by George Marino, Sterl
Art Director: Bob Defrin
*appears courtesy of Whitfield
**appears courtesy of Passport
***appears courtesy of Arista Re

**Produced by Robert John "M
Mick Jones**

Chief Engineer: Dave Wittman
Basic tracks engineered by Tony
Second Engineer: Brad Samuelso
Assistant Engineers: Michel Sauv
Thanks to all our friends at Elect
Special thanks to our road crew:
Troby Laidlaw, Jim Linden and
Management: Bud Prager/E.S.

1 Night Life • Juke Box Hero • Break It Up • Waiting For A Girl Like You • Luanne

2 Urgent • I'm Gonna Win • Woman In Black • Girl On The Moon • Don't Let Go

PRODUCED BY ROBERT JOHN "MUTT" LANGE AND MICK JONES

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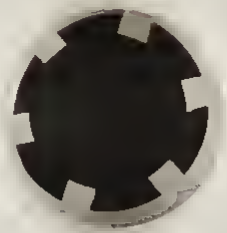
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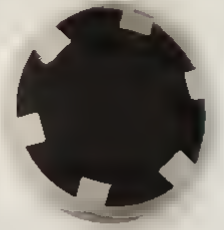
Night Life • Juke Box Hero • Break It Up • Waiting For A Girl Like You • Luanne

ATLANTIC

CS
16999







1

(20:19)
℗ 1981
Atlantic

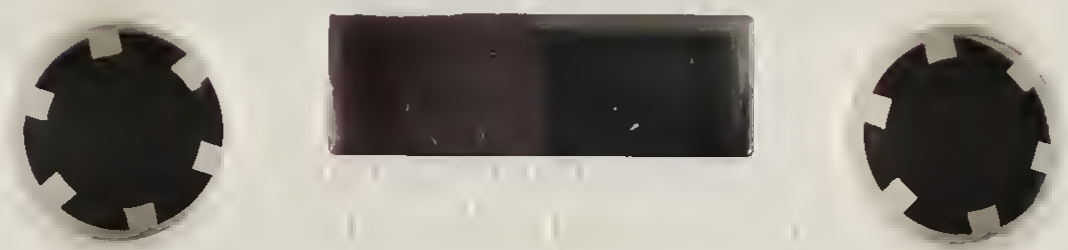
FOREIGNER 4

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Urgent • I'm Gonna Win • Woman In Black • Girl On The Moon •
Don't Let Go

ATLANTIC

CS
16999



2
(21:43)
℗ 1981
Atlantic

FOREIGNER 4

Mfg. by Atlantic Recording Corp. 75 Rockefeller Plaza, N.Y., N.Y. A Warner Communications Company

CRUISIN' WITH QUAKER STATE QUALITY



SIDE ONE

SURFIN' SAFARI[a]—The Beach Boys
PIPELINE[b]—The Chantays
G.T.O.[c]—Ronny & The Daytonas
THE LITTLE OLD LADY (FROM PASADENA)[a]
Jan & Dean

SIDE TWO

SUMMER IN THE CITY[d]—The Lovin' Spoonful
LITTLE HONDA[e]—The Hondells
HEY LITTLE COBRA—Ripchords
WIPE OUT[a]—The Surfaris

[a] Courtesy of Dominion Entertainment • [b] Courtesy of MCA Records, Inc./Produced by Downey Records
[c] Courtesy of Arista Records • [d] Courtesy of Buddah Records
[e] Under license from Polygram Special Projects, a division of Polygram Records, Inc.

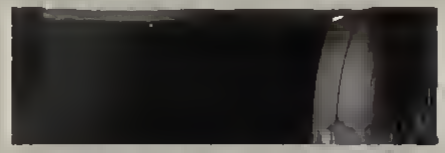
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QUAKER STATE - CALIFORNIA SOUND

SURFIN' SAFARI (a) - THE BEACH BOYS ▪ PIPELINE (b) - THE CHANTAYS ▪ G.T.O. (c) - RONNY & THE DAYTONAS ▪ THE LITTLE OLD LADY (FROM PASADENA) (a) - JAN & DEAN

BT 20911



SIDE ONE

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QUAKER STATE - CALIFORNIA SOUND

SUMMER IN THE CITY (d) - THE LOVIN' SPOONFUL • LITTLE HONDA (e) - THE HONDELLS • HEY LITTLE COBRA - RIPCHORDS • WIPE OUT (a) - THE SURFARIS

BT 20911



SIDE TWO

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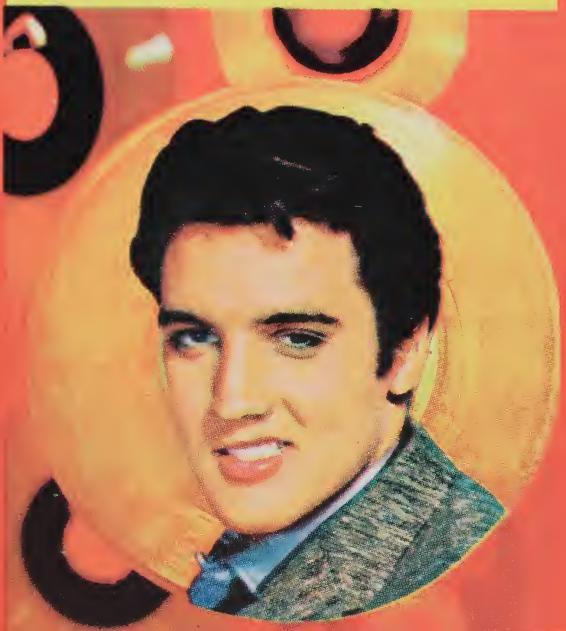
RCA

Victor

AQK1-1707

ELVIS'

Gold Records



Program 1 (17:25)

I Want You, I Need You, I Love You
Love Me Tender
Love Me • Hound Dog
Anyway You Want Me *(That's How I Will Be)*
Heartbreak Hotel
(Let Me Be Your) Teddy Bear*

Program 2 (17:25)

That's When Your Heartaches Begin*
Jailhouse Rock • Too Much*
All Shook Up* • Loving You*
Treat Me Nice
Don't Be Cruel

*with The Jordanaires

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RCA

Elvis Presley—Elvis' Gold Records

I Want You, I Need You, I Love You
Love Me Tender • Love Me • Hound Dog
Anyway You Want Me *(That's How I Will Be)*
Heartbreak Hotel • *(Let Me Be Your)* Teddy Bear

AQK1-1707



1

Printed in U.S.A.

Elvis Presley—Elvis' Gold Records

That's When Your Heartaches Begin
Jailhouse Rock • Too Much
All Shook Up • Loving You
Treat Me Nice • Don't Be Cruel

AQK1-1707

RCA



2

Printed in U.S.A.

THE Original Rock n Roll Hits OF THE 50's

VOL. 8

PERSONALITY/LLOYD PRICE

SHIP OF LOVE/THE NUTMEGS

PRISCILLA/EDDIE COOLEY

OH, OH, I'M FALLING IN LOVE AGAIN/JIMMIE RODGERS

RAMA LAMA DING DONG/THE EDSELS

BEEN SO LONG/THE PASTELS

LET'S PONY AGAIN/THE VIBRATIONS

WE GO TOGETHER/THE MOONGLOWS

CONGRATULATIONS/THE CHANTELS

COULD THIS BE MAGIC/THE DUBS

IN THE STILL OF THE NIGHT/THE FIVE SATINS



SC-59008

THE ORIGINAL ROCK N' ROLL HITS OF THE 50's — VOL. 8

Oh, Oh, I'm Falling Love Again • In The Still Of The Night • Let's Pony Again • Priscilla • Could This Be Magic • Personality • We Go Together • Rama Lama Ding Dong • Ship Of Love • Been So Long • Congratulations

SIDE 1

OH, OH, I'M FALLING IN LOVE AGAIN - Jimmie Rodgers • IN THE STILL OF THE NIGHT - The Five Satins* • LET'S PONY AGAIN - The Vibrations • PRISCILLA - Eddie Cooley • COULD THIS BE MAGIC - The Dubs**

SIDE 2

PERSONALITY - Lloyd Price • WE GO TOGETHER - The Moonglows • RAMA LAMA DING DONG - The Edsels + • SHIP OF LOVE - The Nutmegs* • BEEN SO LONG - The Pastels** • CONGRATULATIONS - The Chantels**

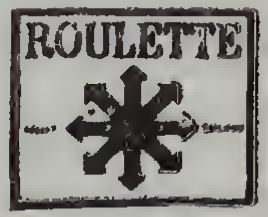
+ Courtesy of James D. (Jimbo) Maderitz. *Courtesy of Murray Sporn. **Courtesy of Chess Records.

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THE ORIGINAL ROCK N' ROLL HITS OF THE 50's — VOL. 8

Oh, Oh, I'm Falling In Love Again • In The Still Of The Night • Let's Pony Again • Priscilla • Could This Be Magic

SC
59008



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1

THE ORIGINAL ROCK N' ROLL HITS OF THE 50's — VOL. 8

Personality • We Go Together • Rama Lama Ding Dong • Ship Of Love • Been So Long • Congratulations

SC
59008



2

ROULETTE

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'Live at the BBC'

Cassette 1

Side 1

1 Beatle Greetings
2 From Us To You
3 Riding On A Bus
4 I Got A Woman
5 Too Much Monkey Business
6 Keep Your Hands Off My Baby
7 I'll Be On My Way
8 Young Blood
9 A Shot Of Rhythm And Blues
10 Sure To Fall (In Love With You)
11 Some Other Guy
12 Thank You Girl
13 Sha la la la la!
14 Baby It's You
15 That's All Right (Mama)
16 Carol
17 Soldier Of Love

Side 2

1 A Little Rhyme
2 Clarabella
3 I'm Gonna Sit Right Down And Cry (Over You)
4 Crying, Waiting, Hoping
5 Dear Wack!
6 You Really Got A Hold On Me
7 To Know Her Is To Love Her
8 A Taste Of Honey
9 Long Tall Sally
10 I Saw Her Standing There
11 The Honeymoon Song
12 Johnny B Goode
13 Memphis, Tennessee
14 Lucille
15 Can't Buy Me Love
16 From Fluff To You
17 Till There Was You

Cassette 2

Side 1

1 Crinsk Dee Night
2 A Hard Day's Night
3 Have A Banana!
4 I Wanna Be Your Man
5 Just A Rumour
6 Roll Over Beethoven
7 All My Loving
8 Things We Said Today
9 She's A Woman
10 Sweet Little Sixteen
11 1822!
12 Lonesome Tears In My Eyes
13 Nothin' Shakin'
14 The Hippy Hippy Shake
15 Glad All Over
16 I Just Don't Understand
17 So How Come (No-One Loves Me)
18 I Feel Fine

Side 2

1 I'm A Loser
2 Everybody's Trying To Be My Baby
3 Rock And Roll Music
4 Ticket To Ride
5 Dizzy Miss Lizzy
6 Medley:Kansas City/ Hey! Hey! Hey! Hey!
7 Set Fire To That Lot!
8 Matchbox
9 I Forgot To Remember To Forget
10 Love These Goon Shows!
11 I Got To Find My Baby
12 Ooh! My Soul
13 Ooh! My Arms
14 Don't Ever Change
15 Slow Down
16 Honey Don't
17 Love Me Do

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'Live at the BBC'

SIDE 1

1 Beatle Greetings *(Speech)*

Introductions during a BBC mag
called 'The Public Ear' broadcas
1963. Presenter Tony Hall point
Beatles 'didn't just happen overn
the group's progress from their e
Liverpool. Their contribution wa
October 1963.

2 From Us To You

Previously unreleased variation

(Lennon-McCartney) **Rec:** 2

BBC Paris Theatre, London. **Produ**

The signature tune and title of fo
broadcast on public holidays. Th
third single was heard on the thr
broadcast on Easter, Whitsun an
Holiday's.

3 Riding On A Bus *(Speech)*

Brian Matthew Interview from Top G

Trans: 26 November 1964 **Rec:**1

Playhouse Theatre, London **Produ**

Brian Matthew interviewed the g
anyone during these years and re
serious reply to his question.

Beatle Greetings • From Us To You • Riding On A Bus • I Got A Woman • Too Much Monkey Business • Keep Your Hands Off My Baby • I'll Be On My Way • Young Blood • A Shot Of Rhythm And Blues • Sure To Fall (In Love With You) • Some Other Guy • Thank You Girl • Sha la la la la! • Baby It's You • That's All Right (Mama) • Carol • Soldier Of Love

C4 7243 8 31797 4 9 (C4 7243 8 31796 4 0)

1

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CASSETTE 1

HX PRO
S NR

THE BEATLES 'Live at the BBC'

Capitol

• A Little Rhyme • Clarabella • I'm Gonna Sit Right Down And Cry (Over You) • Crying, Waiting, Hoping • Dear Wack! • You Really Got A Hold On Me • To Know Her Is To Love Her • A Taste Of Honey • Long Tall Sally • I Saw Her Standing There • The Honeymoon Song • Johnny B Goode • Memphis, Tennessee • Lucille • Can't Buy Me Love • From Fluff To You • Till There Was You

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CASSETTE 1



THE BEATLES 'Live at the BBC'

Capitol

Cassette 1

Side 1

1. Beatle Greetings
2. From Us To You
3. Riding On A Bus
4. I Got A Woman
5. Too Much Monkey Business
6. Keep Your Hands Off My Baby
7. I'll Be On My Way
8. Young Blood
9. A Shot Of Rhythm And Blues
10. Sure To Fall (In Love With You)
11. Some Other Guy
12. Thank You Girl
13. Sha la la la la!
14. Baby It's You
15. That's All Right (Mama)
16. Carol
17. Soldier Of Love

Side 2

1. A Little Rhyme
2. Clarabella
3. I'm Gonna Sit Right Down And Cry (Over You)
4. Crying, Waiting, Hoping
5. Dear Wack!
6. You Really Got A Hold On Me
7. To Know Her Is To Love Her
8. A Taste Of Honey
9. Long Tall Sally
10. I Saw Her Standing There
11. The Honeymoon Song
12. Johnny B Goode
13. Memphis, Tennessee
14. Lucille
15. Can't Buy Me Love
16. From Fluff To You
17. Till There Was You

Cassette 2

Side 1

1. Crinsk Dee Night
2. A Hard Day's Night
3. Have A Banana!
4. I Wanna Be Your Man
5. Just A Rumour
6. Roll Over Beethoven
7. All My Loving
8. Things We Said Today
9. She's A Woman
10. Sweet Little Sixteen
11. 1822!
12. Lonesome Tears In My Eyes
13. Nothin' Shakin'
14. The Hippy Hippy Shake
15. Glad All Over
16. I Just Don't Understand
17. So How Come (No-One Loves Me)
18. I Feel Fine

Side 2

1. I'm A Loser
2. Everybody's Trying To Be My Baby
3. Rock And Roll Music
4. Ticket To Ride
5. Dizzy Miss Lizzy
6. Medley:Kansas City/ Hey! Hey! Hey! Hey!
7. Set Fire To That Lot!
8. Matchbox
9. I Forgot To Remember To Forget
10. Love These Goon Shows!
11. I Got To Find My Baby
12. Ooh! My Soul
13. Ooh! My Arms
14. Don't Ever Change
15. Slow Down
16. Honey Don't
17. Love Me Do

Crinsk Dee Night • A Hard Day's Night • Have A Banana! • I Wanna Be Your Man • Just A Rumour • Roll Over Beethoven • All My Loving • Things We Said Today • She's A Woman • Sweet Little Sixteen • 1822! • Lonesome Tears In My Eyes • Nothin' Shakin' • The Hippy Hippy Shake • Glad All Over • I Just Don't Understand • So How Come (No-One Loves Me) • I Feel Fine

C4 7243 8 31798 4 8 (C4 7243 8 31796 4 0)

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CASSETTE 2

dbx HX PRO dbx NR

THE BEATLES 'Live at the BBC'

Capitol

I'm A Loser • Everybody's Trying To Be My Baby • Rock And Roll Music • Ticket To Ride • Dizzy Miss Lizzy • Medley: Kansas City-Hey! Hey! Hey! Hey! • Set Fire To That Lot! • Matchbox • I Forgot To Remember To Forget • Love These Goon Shows! • I Got To Find My Baby • Ooh! My Soul • Ooh! My Arms • Don't Ever Change • Slow Down • Honey Don't • Love Me Do

C4 7243 8 31798 4 8 (C4 7243 8 31796 4 0)

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CASSETTE 2

dbx HX PRO B NR

THE BEATLES

"Live at the BBC"

Capitol

THE BEATLES



Live at the BBC

7243 8 31796 4 0




ne Savage Young
BEATLES
Recorded by THE BEATLES
CAVERN CLUB
(off North John St.)

THE BEATLES

ANTHOLOGY

1

The Twentieth
or 'just a ban
The latter vie
post-Beatles
former is mir
and loving hir

Of cou
as one of the
Record 1: I
Arnold Benne
was "cheerin
certainly gave more cheer than almost anyon
isn't a great romance, then God didn't make

The records, film and book of the story
already in your hands, and millions of fans old a

The story began in Harold Macmillan'
Britain. It should be fiction: four teenager
O'levels between them, running and biking
over Liverpool in search of new chords an
drum kit and any gig at all.

They were determined to amount to so
"we just had this amazing inner feeling of: '
know why ... we were just cocky" - and mak
"You'd kill for that bit of plastic") and ma
laugh and a shout. That would do to be goi

Six years later, they were the four most
men on earth, the best dressed and on a
captivating people anyone could remembe
when Paul met John and clicked at a garden
ended in high dudgeon in high-end Londo
needs the power of a song punctuating every
joyous jolt that it was all true.

We didn't dream it ... though it came
"man on a flaming pie" who said: "You are
all happen. The whole wonderful thing **did**
the Mersey, on the Elbe, by the Thames a
album is the first of the bunch, the beginni
Amazing and marvellous and, nearly forty

PUBLISHERS ***SIDE 1***

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Produced and Directed by George Martin **Additional Research** Mark Lewisohn **Remix Engineer** Geoff Emerick
For Abbey Road Studios Co-ordinator & assistant to George Martin Allan Rouse **Thanks** to Paul Hicks, Peter Mew, Chris Blair and Chris Brown

Cassette 1 Side 1
C4 7243 8 34446 4 9
(C4 7243 8 34445 4 0)

THE BEATLES

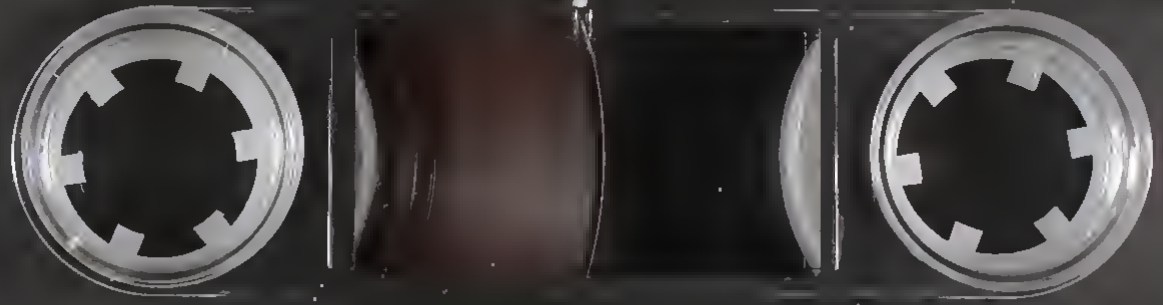
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Apple

Capitol Records

Cassette 1 Side 2
C4 7243 8 34446 4 9
(C4 7243 8 34445 4 0)

THE BEATLES

ANTHOLOGY

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Apple

Capitol Records



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PUBLISHERS *SIDE 4*

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THE BEATLES ANTHOLOGY 1

SIDE 1 **1** Free As A Bird **2** Speech: John Lennon **3** Thot'll Be The Day **4** In Spite Of All The Donger **5** Speech: Poul McCortney **6** Hollelujoh, I Love Her So **7** You'll Be Mine **8** Coyenne **9** Speech: Paul **10** My Bonnie **11** Ain't She Sweet **12** Cry For A Shadow **13** Speech: John **14** Speech: Brion Epstein **15** Searchin' **16** Three Cool Cats **17** The Sheik Of Aroby **18** Like Dreamers Do **19** Hello Little Girl **SIDE 2** **1** Speech: Brian Epstein **2** Besome Mucho **3** Love Me Do **4** How Do You Do It **5** Pleose Please Me **6** One After 909 (Sequence) **7** One After 909 (Complete) **8** Lend Me Your Comb **9** I'll Get You **10** Speech: John **11** I Sow Her Standing There **12** From Me To You **13** Money (Thot's Whot IWant) **14** You Really Got A Hold On Me **15** Roll Over Beethoven **SIDE 3** **1** She Loves You **2** Till There Wos You **3** Twist And Shout **4** This Boy **5** I Want To Hold Your Hond **6** Speech: Eric Morecombe ond Ernie Wise **7** Moonlight Bay **8** Can't Buy Me Love **9** All My Loving **10** You Can't Do Thot **11** And I Love Her **12** A Hard Day's Night **SIDE 4** **1** I Wonna Be Your Mon **2** Long Toll Solly **3** Boys **4** Shout **5** I'll Be Back (Toke 2) **6** I'll Be Bock (Toke 3) **7** You Know What To Do **8** No Reply (Demo) **9** Mr Moonlight **10** Leave My Kitten Alone **11** No Reply **12** Eight Doys A Week (Sequence) **13** Eight Doys A Week (Complete) **14** Kansas City / Hey-Hey-Hey-Hey!

7 2438-34445-4 0

ISBN 1-884409-16-4

Cassette 2 Side 1
C4 7243 8 34447 4 8
(C4 7243 8 34445 4 0)

THE BEATLES

ANTHOLOGY

1

See inlay card for details

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Apple

Capitol

Cassette 2 Side 2
C4 7243 8 34447 4 8
(C4 7243 8 34445 4 0)

THE BEATLES
ANTHOLOGY
1

See inlay card for details

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Capitol Records


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JCA 35259
Stereo 8
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NUMBER FOUR — 1965 SERIES

NUTRITIONAL ANEMIAS

HAHNEMANN

medi disc



NUMBER FOUR 1965 SERIES

NUTRITIONAL ANEMIAS

HAHNEMANN

medi disc

SIDE ONE

PART ONE • Iron Deficiency
ISADORE BRODSKY, M.D.

PART TWO • Folic Acid and Vitamin B12 Deficiency
S. B. KAHN, M.D.

SIDE TWO

QUESTION AND ANSWER SESSION

HAHNEMANN
medi-disc
produced under the supervision of
SHELDON R. BENDER, M. D.
THE DEPARTMENT OF MEDICINE
HAHNEMANN MEDICAL COLLEGE AND HOSPITAL
Philadelphia, Pennsylvania

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Recorded at the Philadelphia studios of Cameo-Parkway Records, Incorporated

Sound Engineer: Joel Fein
Producer: C. N. Straughan

RADIOACTIVE VITAMIN B_{12} ABSORPTION IN CLINICAL CONDITIONS ASSOCIATED WITH VITAMIN B_{12} AND FOLIC ACID DEFICIENCY

CONDITION	RESULT OF SCHILLING TEST: WITH INTRINSIC FACTOR	RESULT OF SCHILLING TEST: WITHOUT INTRINSIC FACTOR	ABNORMAL TEST CORRECTED BY
I. DEFICIENT INGESTION	N	N	
II. DEFECTIVE ABSORPTION			
1. Failure of Stomach to Secrete Intrinsic Factor			
a. Primary Pernicious Anemia	L	N	Intrinsic Factor
b. Total Gastrectomy	L	N	Intrinsic Factor
2. Small Intestine Disease			
a. Tropical Sprue Relapse	L	L	1. Folic Acid (most cases) 2. Antibiotics 3. Steroids (some cases)
b. Non-Tropical Sprue (Adult & Childhood Celiac Disease) in Relapse	L	L	1. Gluten-free Diet 2. Steroids
c. Strictures & Blind Loops	L	L	1. Oral Tetracycline 2. Surgical Correction
d. Small Bowel Diverticula	L	L	1. Oral Tetracycline 2. Resection (if possible)
e. Complete Ileal Resection	L	L	none
3. Fish Tapeworm Infestation	L	N	Specific Antihelminthic
4. Pancreatic Insufficiency	L	L	Oral Pancreatin
III. LACK OF ABILITY TO RETAIN ABSORBED VITAMIN B12	H	H	Normal Plasma I.V. (Transient)

N=Normal (Greater than 10% of ingested dose excreted in urine in 24 hours)

L=Low or Borderline (Less than 5% of ingested dose detected in 24 hours. Borderline=5 - 9%. In pernicious anemia results without Intrinsic Factor less than 2%, usually).

H=High (Greater than 50% of ingested dose excreted in 24 hours).

HAHNEMANN

medi disc



NUMBER TWELVE - 1965 SERIES

HAHNEMANN

medi-disc

GOUT

SIDE ONE		SIDE TWO
PART ONE	Diagnosis and Differential Diagnosis ROBERT GATTER, M.D.	• What is juvenile gout? • Is gouty kidney a serious disease?
PART TWO	Pathophysiology DANIEL J. McCARTY, JR., M.D.	• Is low purine diet essential in gout?
PART THREE	Therapy JOSEPH M. HOGAN, M.D.	• Is colchicine a safe drug for routine use? —and other questions and answers which supplement the lecture material

HAHNEMANN
medi-disc
produced under the supervision of
SHELDON R. BENDER, M. D.
THE DEPARTMENT OF MEDICINE
HAHNEMANN MEDICAL COLLEGE AND HOSPITAL
Philadelphia, Pennsylvania

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Producer: C. N. Straughan
Sound Engineer: Joel Feth


SATURDAY
NIGHT
WHIGFIELD
GUARANTEED HIT
DJ'S ONLY
MRX

DANCE WITH WHIGFIELD

1st step :
When the music begins move your legs to the rhythm and clap your hands in the air.

ENERGY

A

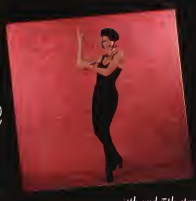


B



2nd and 3rd steps: Pictures (A+B)
When Whigfield starts to sing, move your arms as if they were waves (Hawaiian style). First to the right, then to the left.

C



D



4th and 5th steps: Pictures (C+D)
Rest your right elbow on the palm of your left hand and make circular movements with your arm.
Repeat the same movement with your other arm following the same rhythm with your feet.

E



F



6th and 7th steps: Pictures (E+F)
Roll your arms over each other with an outward motion whilst at the same time moving your hips in a backward motion.
Repeat but this time with your hips moving in a forward motion.

G



8th step: Picture (G)
Put your right hand on your right leg (The 8th, 9th, 10th and 11th steps are quicker).

H



9th step : Picture (H)
Whilst flexing your legs put your left hand on your left leg.

I



J



10th and 11th steps : Pictures (I+J)
Put your right hand on your right buttock. Repeat the same movement but with your left hand on your left buttock.

K



12th step : Picture (K)
Stay exactly as you are and jump in a forward motion and then in a backward motion.

L



13th step : Picture (L)
Jump a quarter of a turn to the right.

M



14th step : Picture (M)
Clap your hands and start all over.

SIDE A
1.NITE MIX 5:28
2.BEAGLE MIX 4:55

SIDE B
1.DIDA MIX 4:36
2.REMIX 4:06

PRODUCED BY LARRY PIGNAGNOLI
RECORDED AND MIXED AT LABELLE STUDIO
LICENSED BY ENERGY PRODUCTION SRL ITALY

PUBLISHED BY ENERGY PRODUCTION SRL (SIAE).LABELLE MUSIC (SIAE) AND A LA MODE (SIAE).

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PHOTOGRAPHY BY MARTA BAGAROIT
DESIGN BY ON THE AIR S.L.

MAX MUSIC & ENTERTAINMENT INC.
8250 N.W. 27 STREET SUITE 301
331.22 MIAMI - FLORIDA

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4687-0104-1

SPECIAL PROMOTIONAL 12" DISC

RONIN

浪人

SIDE A

"Love's Coming Into My Life Again" 3:32

SIDE B

"Love's Coming Into My Life Again" 4:58

From Mercury's album SRM-1 3832 "RONIN"

mercury MK-146 • 33-1/3 • STEREO

NOT FOR SALE

Manufactured and marketed by Mercury/Phonogram, Inc./A Polygram Company/Distributed by Polygram Distribution, Inc.

LIMITED EDITION PROMOTIONAL DISC

JOURNEY

Girl Can't Help It



Live!

DEMONSTRATION ONLY—NOT FOR SALE

Columbia

Produced by Steve Perry

Side A	Side B
3:53 **Girl Can't Help It–Live**	**Girl Can't Help It** 3:50
Recorded at Calaveras Caunty	Taken from the Journey LP
Fairgrounds	"Raised On Radio" on
Mountain Aire II	Columbia Records, Cassettes
August 23, 1986	and Compact Discs (39936)

Journey: **Steve Perry** **Jonathan Cain** **Neal Schon** **Randy Jackson** **Mike Baird**

JOURNEY
"RAISED ON RADIO"
TOUR 1986

DATE	CITY
9/10, 11	Portland, OR
13, 14	Seattle, WA
16	Boise, ID
17	Salt Lake City, UT
19	Denver, CO
20	Lincoln, NE
21	Kansas City, MO
23	Des Moines, IA
25	Minneapolis, MN
26	Milwaukee, WI
28	Indianapolis, IN
30	St. Louis, MO
10/1	Louisville, KY
2	Cincinnati, OH
4	Chicago, IL
5	Champaign, IL
8, 9	Detroit, MI
11	Cleveland, OH
14	Philadelphia, PA
18	Buffalo, NY
19	Pittsburgh, PA
22	Washington DC
25	Secaucus, NJ
30, 31	Wooster, MA
11/2	Portland ME
3	Hartford, CT
6	Hampton, VA
8	Charleston, SC
9	Roanoke, VA
11	Richmond, VA
13	Greensboro, NC
14	Charlotte, NC
15	Columbia, SC
18	Atlanta, GA
21	Jacksonville, FL
22	Lakeland, FL
23	Miami, FL
26	Birmingham, AL
11/28	Chattanooga, TN
29	Memphis, TN
30	Biloxi, MS
12/2	Dallas, TX
4	Oklahoma City, OK
6	Shreveport, LA
7	Baton Rouge, LA
9	Houston, TX
12	Austin, TX
14	Phoenix, AZ
16	Tucson, AZ
20	San Francisco, CA
22	Los Angeles, CA

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CBS
RECORDS

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Greetings:

The enclosed "collectable" item is to say thanks for all your support with the Journey project. "Girl Can't Help It" has brought the Journey project back to life, and as this letter heads your way the single sits at 25* in Billboard. Our goal with this record is to bring it into the Top 10, with your support we can reach this goal.

Journey's current tour is selling out in every city, and retailers are reporting increased sales following the shows. This project has just begun.

Next week we will be looking for Top 20 reports on the single and very strong reports on the Lp.

Enjoy,

Michelle Brooks
Single Record Coordinator.
Mid-Atlantic Branch

October 7, 1986

San Francisco Chronicle

DATEBOOK

Back to Business For New Journey

BY JOEL SELVIN
POP MUSIC CRITIC

Angels Camp, Calaveras County

Rising from a three-year slumber like some stumbling giant, the rock group Journey may have had some problems getting the show on the road. But once it finally did, the band came out smoking like champions.

"We haven't seen your faces in a long time," shouted a jubilant Steve Perry, lead singer and ringmaster of the multi-platinum rockers who played their first concert in more than three years after dark Saturday at the Calaveras County Fairgrounds.

Perry looked out at the capacity crowd of more than 17,000 and his heart clearly swelled. He drew a deep breath and could take considerable satisfaction. His band just finished blasting through a galloping, powerhouse three-song opening — "Only the Young," the group's Top 10 hit from the "Vision Quest" soundtrack; "Stone in Love" from the 1981 eight million-seller, "Escape," and a supercharged "Anyway You Want It," flame-treated with a scorching Neal Schon guitar blitz.

There must have been times when Perry doubted that Journey would ever take the stage again, but after exploding through this incendiary opening to a smashing two-hour concert, the issue was settled.

Journey was back.

The intricate personal and business machinations behind the return to action, characterized by the group's manager as "a Stephen King short story," happened out of view of the public. But, by the time the band's latest album, "Raised on Radio," was released earlier this spring, two longtime members were gone and the group was embarked on a desperate search for a new drummer.



BY REGOR NAYW

Jonathan Cain and Steve Perry of Journey at the Mountain Aire Festival in Calaveras County

Session veteran Mike Baird came on board only three weeks ago, but he was smashing the big, booming beat without missing a stitch Saturday. Coupled with the phenomenal bassist Randy Jackson, the new rhythm section gave Journey a rich, fat bottom more common to rhythm and blues groups than heavy rock bands, like Journey was supposed to be.

But the 1986 Journey bears only slight resemblance to the Journey of old. The repertoire was pruned to emphasize the pop-oriented selections, the performance trimmed to feature only brief but pungent and pointed instrumental breaks, and the reworked rhythm section made Journey sound like a whole new band.

The program contained a few surprises — like the Elvis Presley oldie "Jailhouse Rock" and the Four Tops' "Reach Out for Me" — as well as retooled renditions of Journey standards. Perry gave the introduction to "Lovin', Touchin', Squeezin'" an ingenious gospel introduction, pianist Jon Cain pounding the keys behind, turning the piece into a belching, raunchy blues once the band joined in.

Perry gave a thrilling performance at the top of his game, prancing around the stage with elfin grace and contagious energy, singing like a maniac. There can be little doubt that the pop sensibilities of Perry, so thoroughly displayed on his hit solo album, are guiding the band's stylistic makeover, and the group sounded just right backing him on selections from the solo LP like "Foolish Heart."

He dug into the ballad "Open Arms" with a kind of sensitivity not normally associated with arena rock singers, weaving subtleties and nuances into the plaintive song, with the musicians supplying the supple, understated accompaniment of seasoned pop professionals.

Not that the show was short on hard rock thrills, for Neal Schon remains one of rock's most exciting guitar soloists, tearing it up during "Lights" and the dramatically reworked "Lovin', Touchin', Squeezin'," as well as tangling with some particularly rewarding rhythmic exchanges with fabulously funky bassist Jackson, such as on the close of "Raised on Radio."

Jackson put tremendous life into the performance. He not only pumped wonderfully rounded, thumping tones into the bottom end; his ebullient spirit was clearly one of the major sources of Journey's new life.

Adding to the pressure of the inaugural performance of this aggregation was a film crew recording the event for a 20-minute concert documentary. The film clip of "Girl Can't Help It," the third single from the new album, will be lifted as a kind of video single, although Journey initially surprised the music business by announcing that the album would not be promoted through any conceptual videos.

Journey originally was scheduled to begin this tour three months ago, but the difficulty of finding a drummer — the group auditioned more than two dozen of the world's best — held up the start of the more-than-60-date cross-country trek until next month.

The twilight performance at the Mountain Aire Festival, the first nighttime concert in the 13-year history of the Gold Country rock show, was more than a shakedown. Journey proved with certainty that it still can hold down a concert stage next to the best in the business.

SAMMY HAGAR

WDHA-105.5 FM

33⅓ RPM

Side One

YOUR LOVE IS DRIVING ME CRAZY 3:30

Side Two

I DON'T NEED LOVE 3:07

PRODUCED BY KEITH OLSEN FOR POGO LOGO, INC.

From the Geffen Records album

THREE LOCK BOX GHS 2021

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WDHA-105.5 FM

LITTLE STEVEN
UNDEFEATED
(EVERYBODY GOES HOME)
SPRO-8191


Nichole
Are You Ready To
Fall In Love!

Nichole

Are You Ready To Fall In Love!

A

Yes, I'm Ready *(Unique Remix)*
Yes, I'm Ready *(Instrumental)*

B

Yes, I'm Ready *(Unique Dub Version)*

Written by:
Barbara Mason

Publishers:
Dandelion Music
Benasuttin, P.C.

Produced by Unique Style:
Beats - Robert Holleran, Robert Barham Jr.
Keys - Anthony Barham (T-Luv)
Programming - Robert Barham Jr., Anthony Barham
Background Vocals - Melissa Still, Timicka McGee, Kima McGee
Rap - Calvin Clydie

Engineer: Jeff Chestek

Executive Producers:
Nathaniel J. Banks Sr. and Nathaniel J. Banks Jr.

Management: Spoiled Brat Productions (609) 488-0769

Thanks to:
Robert Harris (Stylist Miricles), Joseph Black (Photographer), Angela Parker, Jamilah Stewart and Robert E. Ambrose

Special Thanks To:
Warren Hamilton, Preston Marsett, Phillip Asbury, Joseph Carmen, Donald G. Uhler, Larry K. Banks, Chucke Slaton, Jacques Oliphant and Mike Elliott (Krush Video)

Thanks to all our supporters and fan clubs.

Last but not least, to God, my Mother, Grandmother and family for their constant suport and inspiration.

This album is dedicated to my beloved cousin Asia Banks or some may have known him as Asia Banks Dunlap.

Jacket Made in Canada

SJ007

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LS 5848
PRINTED IN U.S.A.



Produced & Arranged by Steve Camp

Executive Producer— Steven Wyer

Engineered by Hank Newberger, Wally Grant, Peter Braden & Paul Klingberg
Recorded at The Gold Mine, Nashville, TN & Chicago Recording Co., Chicago, IL.
Additional recording at Weddington Studio, North Hollywood, CA
Mixed at Chicago Recording Co., Chicago, IL.
Mastered by Steve Hall at Future Disc, North Hollywood, CA.

All vocals & vocal arrangements by Kevin & Diane Thiel & Joan Anderson

Drums & Percussion—Joe English
Bass—Tim Smith
Guitars—Dann Huff, Jeff Oliver, George Cocchini & Paul Brannon
Synthesizers—Rhett Lawrence, John Rosasco & Steve Camp
Sax solo—Dennis Soley
String arrangements—John Rosasco

The Fairlight CMI was programmed and played by Rhett Lawrence

Art direction by Dan Lienart
Photography by David Puffer

Representation by The Sunhelt Group
2000 21st Avenue South / Nashville,Tennessee 37212 / 615-269-6900
Management—Steve Wyer Concert coordinator—Larry Ryan

Steve Camp appears courtesy of Sparrow Records
Joe English, Tim Smith, Dann Huff, George Cocchini & Paul Brannon appear courtesy of Word Records

There have been so many people who, over the last five years, have unselfishly given of their time, talents, treasures and most importantly, their prayers. Although behind the scenes, they have been instrumental (and even vocal) in keeping us accountable, and keeping the Lord's ministry through TRILOGIE, one that would glorify Him. We'd like to thank them all so very much for opening themselves up to God's calling. They are the true servants, and it is to them that this album is dedicated.

Special thanks to our "cast of characters"—Steve and Linda Wyer, Steve Camp, Judy Wallace, Larry Ryan, Joe Ruh, Carol Anderson, Dann Johnson, Randy Craig and our "ex-cast...but still characters"—Beth, Gary, Debbie, Susan, Tom, Dan, Del, Jim, Brian, Todd, Tina, and especially Jeff Oliver & family.

Extra special thanks to our families—for putting up with a hard-to-understand schedule and lifestyle, for believing in God's calling on our lives, and for taking care of Nathan. We'll never be able to tell you how much we love you all.

May this album be a tool that you can use in building your relationship with Christ, and a vehicle with which to bring others to know Him. GOD BLESS YOU ALL.

IN ALL YOUR WAYS

Music by: Jeff Oliver
Lyrics by: Joan Anderson, Diane Thiel,
Kevin Thiel and Jeff Oliver

Placing your faith in man
You're feeling let down again
Relying on nothing but empty words
Your hopes have crumbled at your own hands

Chasing dreams that never last
They drag you down but you hold fast
What does it profit a man to gain all that he can
At the cost of his very soul

In all your ways you've got to call Him Lord
Put the old desires away
In all your ways you've got to love Him more
You know you love Him as you obey
Then you won't have to worry
You won't have to question or guess
For He's made it clear there is nothing to fear
When it's Jesus you confess, in all your ways

At times you've been afraid
That freedom was the price you would pay
Forsaking your life for the cross of Christ
Maybe tomorrow but not today

Well there's got to be a change of mind
If you're ever going to find
That in losing our lives we will find them in Christ
Sharing our struggles with Him

In all your ways you've got to call Him Lord
Put the old desires away
In all your ways you've got to love Him more
You know you love Him as you obey
Then you won't have to worry
You won't have to question or guess
For He's made it clear there is nothing to fear
When it's Jesus you confess, in all your ways

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BREAK AWAY

Music by: Jeff Oliver
Lyrics by: Joan Anderson, Diane Thiel,
Kevin Thiel and Jeff Oliver

Saw a lady in silk and diamonds
Hidden from a world of pain and sorrow
Though she's laughin' as her days go by her
She's been livin' with no tomorrow

Holdin' on to your possessions
Tryin' to fill your empty lives
Prisoners of your own obsessions
But you can't take it with you when you die

Break away, break away from the chains that bind you
Break away, break away from out of the night
And reach out, take hold
Hold on to the rock that is higher

Call upon a man to change his ways
He will only try to justify them
Given the chance he'll make the same mistake
And if discovered he will jive deny them

Jesus came not to condemn but save
Without the cross there's no use in tryin'
He knows the sins we cannot escape
And He showed us we must crucify them

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LEAD ME TO LIFE

Music and Lyrics by: Joan Anderson

I gave You my world and all that was in it
A final surrender with no more regrets
You can't pretend when you have nothing left
But sooner than I expected I found the One that
I'd rejected
Became life and love and everything to me

My soul is a well and my waters run deep
And sometimes only You know how to reach me
Stir again my waters that became cold as ice
So I can draw from the spring that leads me to life

All that I am Lord You made me to be
Through trials and tribulations You're
chastening me
Though the times that I fail make it hard to believe
I know I've been accepted by the one who was selected
To bring life and love and everything to me

My soul is a well and my waters run deep
And sometimes only You know how to reach me
Stir again my waters that became cold as ice
So I can draw from the spring that leads me to life

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STOLEN LOVE

Music and Lyrics by: Steve Camp and Rob Frazier

Have you ever wanted something that you could not have
But you hungered for it anyway
Your passions were so strong they almost drove you mad
Now your gonna have to pay

Stolen love, ah you had to taste it
Stolen love, now it's caused you such pain
Stolen love, now it's left you dry and wasted
Now you know that love is not a game

There are some who think that money can fulfill their need
You can gain the world and lose your soul
For love cannot be purchased, bought by power or greed
It's a gift from God and we should treat it so

Stolen love, ah you had to taste it
Stolen love, now it's caused you such pain
Stolen love, now it's left you dry and wasted
Now you know that love is not a game

Now you've seen the peril of your ways
The sadness of a hardened heart
If you want a love that will remain
In Jesus you must start

Stolen love, ah you had to taste it
Stolen love, now it's caused you such pain
Stolen love, now it's left you dry and wasted
Now you know that love is not a game

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ONE HEART

Music and Lyrics by: Steve Camp and Rob & Carol Frazier

One heart lifted to Thee
Is all I have to give
One life surrendered to Thee
Lord teach me how to live

May all I do be praise to You
This is my deepest prayer
One heart lifted to Thee
Is all I have to give

One heart lifted to Thee
Is all I have to give
One life surrendered to Thee
Lord teach me how to live

May all I do be praise to You
This is my deepest prayer
One heart lifted to Thee
Is all I have to give

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LIGHT YOUR CANDLE

Music and Lyrics by: Steve Camp

You've been standin' on the edges
Hesitant to get involved
You're good at ridin' fences
But your problems go unsolved
Your light's under a bushel
It's been hidden on a hill
Go ahead and tell me that You love Him
But you fail to do His will until you

Light your candle, light your candle, light your candle
On the front porch of hell

You've been livin' on the border
Just barely gettin' by
Your prayers they sound like orders
There's no weepin' when you cry
Sometimes you can be cold
Other times you come on hot
You've been playin' games for so long
First you're faithful then you're not

Light your candle, light your candle, light your candle
On the front porch of hell

You look so safe and warm
In your life of in betweens
You don't want to touch nobody
Who will rip you at your seams
I know it's hard to live for Him
In a dry and weary land
But if you want to share a heaven
On this earth you've got to make a stand

Light your candle, light your candle, light your candle
On the front porch of hell

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FAITH BY FAITH

Music and Lyrics by: Steve Camp

Faith by faith we will live for Him
As we make our journey thru this world of sin
We will march like a soldier
Heading straight for the Son
And faith by faith we'll keep marchin' on

Oh the gates of hell will crumble
At the sound of His command
Though the battle has been won for us
His work is still at hand
We will not rest for a moment
'Til we reach the promised land
As we keep livin' faith by faith

Well it's impossible to please Him
Without this mustard seed
For no matter how we try we can never succeed
Oh but with it we'll move mountains
Cast them right into the sea
As we keep on livin' faith by faith

Faith by faith we will live for Him
As we make our journey thru this world of sin
We will march like a soldier
Heading straight for the Son
And faith by faith we'll keep marchin' on

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STRONG LOVE

Music and Lyrics by: Steve Camp

Up among the clouds I'm flying high and free
Afraid of the valleys far below
My eyes look everywhere except at me
Some things I just don't want to know
And when I'm so unsure of who I am
You come to me still You assure me once again that

It's your strong love that's holding me secure
For other loves will fade away in time
Though I am weak You say that I'll stand sure
Your strong love will ease my weary mind
It is You Lord livin' in my life

Like a helpless baby Lord I need you so
Without You I could not survive
So I entrust to You my heart and soul
For in Your hands they'll stay alive
And when those doubts and fears come
over me
I roll them all on You and You reveal to me that

It's your strong love that's holding me secure
For other loves will fade away in time
Though I am weak You say that I'll stand sure
Your strong love will ease my weary mind
It is You Lord livin' in my Life

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CAPTURE MY HEART

Music and Lyrics by: Joan Anderson

Catching a glimpse of the sun's peaceful rays
Can't even remember more colorful days
Your Spirit inside me it shows me the way
And I'm satisfied by the display

Your music is playing it sings thru the trees
A wind out of heaven has life in its breeze
And it comes and it goes and it flows thru me
I'm a vessel for Your every need

Capture my heart for it changes in season
Hold me apart for Your time and Your reason
And always remind me, it's You that I'm pleasin'
My Lord and my God, Jesus

There's so much inside me that's hidden from view
You know I can't hide one secret from You
With You on my side tell me how could I lose
I know You'll provide Lord, I love You

Capture my heart for it changes in season
Hold me apart for Your time and Your reason
Always remind me, it's You I'm pleasin'
My Lord and my God, Jesus

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DOWN THE ROAD

Music by: Steve Camp
Lyrics by: Steve Camp and Diane Thiel

Down the road a little bit farther
We shall all understand
Down the road a little bit farther
We shall all understand

A heavy burden you may carry
But one day you'll understand
A heavy burden you may carry
But one day you'll understand

Oh what love He has for His children
I just can't understand
Oh what love He has for His children
I just can't understand

When we're finally home with Jesus
It is then we'll understand
When we're finally home with Jesus
It is then we'll understand

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Light Records
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Newbury Park, California 91320

FAN CLUB INFORMATION

WHERE TO WRITE: **JANA JAE FAN CLUB**
Post Office Box 35726
Tulsa, OK 74135

DUES: $5.00/year to help defray costs of printing & mailing

MEMBERSHIP PRIVILEGES: Free Photo (8 x 10 glossy)
Bi-monthly Newsletter with current information & photos
Backstage Admittance

FAN CLUB OFFICERS: Co-Presidents: Evelyn Deal, Piedmont, OK and Geri Dupuy, Oklahoma City, OK
Vice President: Marjorie Hargus — Bakersfield, CA
Secretary-Treasurer: Marilyn Morris — Tulsa, OK

---

1. New Release: "JANA JAE — LIVE" featuring *Sugarfoot Rag, Czardas, The South's Gonna Do It Again, Roll In My Sweet Baby's Arms.*

   Album _____
   8-Track _____ @ $7.00 ea. postpaid ..... $ _____
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2. "THE DEVIL YOU SAY" Album featuring *The Devil Went On To Tulsa, Orange Blossom Very Special, Bob Wills Medley, Cotton-Eyed Joe.*

   Album _____
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   Cassette _____

3. "DON'T ROCK THE BOW" featuring *Don't Rock The Bow, Listen To The Mockingbird, Bumble Boogie, Orange Blossom Special* & Others.

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   Album _____
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   Cassette _____

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   Single _____ @ $1.20 postpaid ..... $ _____

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7. 8 x 10 Glossy _____ @ $1.00 ea. postpaid ..... $ _____

8 T-Shirts _____ @ $7.00 ea. postpaid ..... $ _____

9. FAN CLUB MEMBERSHIP _____ $5.00/year ..... $ _____


On stage w/fiddle


Full face w/fiddle


On Hee Haw w/fiddle


Sitting on porch

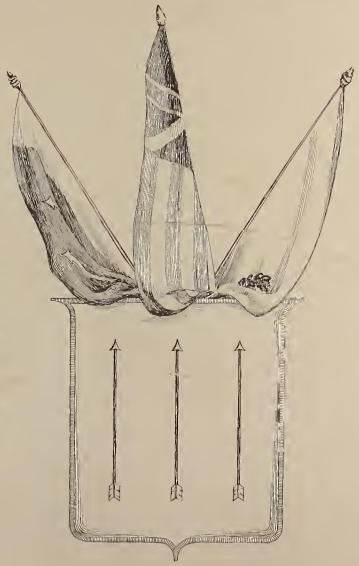
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NATHAN HALE
ANCIENT
FIFES & DRUMS







THE NATHAN HALE ANCIENT FIFES AND DRUMS

19th Connecticut REG'T OF FOOT

PRESENTS

A PROGRAM OF 18th CENTURY MILITARY MUSICK

MUSICK MASTER — RAYMOND BRODEUR

NARRATION — WESLEY F. LEWIS

DRUM MAJOR — JACK B. FORAN, MAJOR COMMANDING

SIDE ONE

YANKEE DOODLE

CHESTER

SEVEN STARS

DUKE OF YORK'S MARCH

THE ROSE TREE

LIBERTY TREE

ROAD TO BOSTON

BRITISH GRENADIERS

WORLD TURNED UPSIDE DOWN

SIDE TWO

BALTIMORE

CONNECTICUT HALF-TIME } DRUMS

ARMY TWO-FOUR }

DOWNFALL OF PARIS

SEVEN STARS — FIFES

LA BELLE CATHERINE

THE LONG ROLL — DRUM

JAM SESSION

OLDE SAYBROOKE

THE HARRIOTT

TURKISH MARCH

ABOUT THE FIFES AND DRUMS

The Nathan Hale Ancient Fifes and Drums were organized in Coventry, Connecticut by several groups of persons who together felt that it was most fitting that a unit, representative of the year 1776, be formed to commemorate our patriot martyr-spy. This date was selected, being Nathan Hale's year of service with the Revolutionary Forces. Our schoolbooks have described the culmination of this short year; that Hale, at General Washington's request, secretly crossed from Long Island to New York on a mission of espionage, was captured by a Tory band, tried by a British court-martial, and hanged on the morning of September 23, 1776. His last words, "I regret that I have but one life to lose for my country," will live forever.

Captain Hale was a member of Colonel Webb's 19th Connecticut Regiment of Foot, so appropriately the corps selected the uniform of that regiment as their uniform. Authenticity was extensively researched, and verified from news articles which appeared in the Hartford "Connecticut Courant" of that period.

Again, striving for authenticity, these uniforms have been hand-sewn by women in the Coventry area, as were the three flags the Fifes and Drums carry, the Cambridge colors, the regimental banner, and the corps flag which carries the Hale family coat-of-arms. Pewter buttons, thousands of them (65 per uniform) were hand-molded.

During Hale's service in New York he was attached to the famed Knowlton's Rangers, a selected scout force under the command of his friend and near-neighbor, Colonel Thomas Knowlton. Our color guard, or "Color Reserve", bearing muskets of the period, wear the ranger uniform consisting of fringed linen hunting shirts and breeches.

The musical repertoire on parade holds to that music written in the 18th century and much effort has gone into ascertaining the original beating and arrangements. Drum-major Jack Foran swirls a mace patterned after one used in colonial times by the English Brigade of Guards. Now, a year after our organization day, Nathan Hale Day, September 23, 1965, our snuff-brown-and-white-clad musicians have been seen and resoundingly heard throughout Connecticut and in Massachusetts and Long Island.

After almost forty appearances this season, the Fifes and Drums were encouraged to record their repertoire as a means toward re-creating our musical heritage of the American Revolution.

ABOUT THE RECORD

THE MUSICK ON THIS RECORD WAS TAKEN BY TAPE RECORDER, OUT-OF-DOORS, UNDER ACTUAL FIELD CONDITIONS, IN THE SHADOW OF THE NATHAN HALE HOMESTEAD IN COVENTRY, CONNECTICUT.

RECORDED BY:

JAMES D. FORAN
BUNKER HILL STUDIOS,
ANDOVER, CONNECTICUT

ADDITIONAL COPIES OF THIS RECORD MAY BE PURCHASED FOR $3.00.

SEND CHECK OR MONEY ORDER TO:

NATHAN HALE FIFES AND DRUMS
P.O. BOX 1776
COVENTRY, CONN. 06238

DEDICATION

We dedicate this recording to the patriots who followed the sound of fifes and drums into battle, and to those musicians who preserved this stirring form of music for our generation.

ARCHETYPES

THE BLUES PROJECT



"Anybody knowing the whereabouts of Danny Kalb"... ran a recurrent ad in New York's **Village Voice** all through 1968.

A R C H E T Y P E S

Ar-che-type n. (L. archetypus, Gr. archetypon. Arche-, first + typos; see TYPE, n.) The original pattern, or model, from which all other things of the same kind are made: prototype.-SYN. see *model*.

SIDE ONE:
I Want To Be Your Driver *
Steve's Song **
Wake Me, Shake Me *†**

SIDE TWO:
I Can't Keep From Crying Sometimes *†**
(from a song by Blind Willie Johnson)
Cheryl's Going Home **
The Flute Thing***
Violets of Dawn**
No Time Like The Right Time ***

Produced by Jerry Schoenbaum*
Produced by Tom Wilson**
Produced by Howard Solomon***
Produced by Marcus James****
Arranged by Al Kooper†



Al Kooper: Vocals, Organ
Andy Kulberg: Bass, Flute
Danny Kalb: Lead Guitar, Vocals
Tommy Flanders, Vocals
Steve Katz: Guitar, Vocals
Roy Blumenfeld: Drums
Director of Engineering: Val Valentin
This album previously released under the title **"Best of the Blues Project,"** Verve/Forecast FTS-3077.

Research & Liner notes: Tony Cohan
Design & Photography: **Plug In:** Ave Pildas, Miles Tilton, Nancy Young
Kitchen & Coordination: Walter Wanger Jr.

Other artists in the MGM Archetype Series are: Charlie Parker, Tim Hardin, Billie Holiday, Blues Project, Velvet Underground, Hank Williams Sr., Small Faces, and Allen Ginsberg.

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THE BLUES PROJECT

The ad might just as well have been asking after the whereabouts of a band called the Blues Project, of which Danny Kalb had been a member. That year, New York's premiere rock and roll band, *their* band, was glaringly absent from the scene.

Back in 1965-66, at the Cafe Au Go Go down on Bleeker Street, fledgling rockers turned out to see and hear the Blues Project. It was an exciting period, when white rock and roll bands were just getting their wings. There was as yet no Cream, no Jimi Hendrix Experience. The entire commercial inundation that came upon the heels of the Monterey Pop Festival was still a little in the future.

The Blues Project was the kind of band that fans will assure you was never caught properly on record - a left-handed tribute to working bands that create a special relationship with their audiences. To this day, there are people who say the same thing about the Grateful Dead.

What the Project offered their audiences was a fusion between blues, jazz, and rock - one of the first and best of such attempts. The echoes of their experiment can be heard in every corner of today's music.

Actually the name "Blues Project" came from the title of an album on which the band members played backup for folk-blues singers Dave Van Ronk, Spider John Koerner, Geoff Muldaur, Eric Von Schmidt, and, yes, Danny Kalb. The name survived the session, replacing the original one, the Danny Kalb Quartette. The band stuck together, and moved into the Cafe Au Go Go.

Lead guitarist Danny Kalb personified one side of the group's character. He was an outstanding acoustical folk guitarist who had become enamored of electric music - one of the first to make the crossover successfully. A critic noted that Danny "jumped Eric Clapton's claim to fame long before Eric himself discovered its potential."

Al Kooper came to the band with roots in jazz and big city blues. His playing and writing gave the band much of its sophistication and power. *New York Times* critic Robert Shelton called Al's organ playing "incandescent."

The band made three albums during the time that they were fully functioning, and two later ones which might fairly be called "comeback" albums, with altered personnel. The early albums sold well. Kooper's "Flute Thing," featuring Andy Kulberg's flute, became a favorite, if not a hit, across the country. By 1967, the Blues Project had built up a loyal nationwide following.

But the band's future was becoming doubtful. There was musical and social ferment around them, and opportunities for talent to be drawn off into other projects. Vocalist Tommy Flanders wanted to pursue a solo career, and Al Kooper was headed for London. Farewell concerts were given at the Cafe Au Go Go, and the Blues Project was no more. During their term as a band, electric American rock and roll had arrived.

But the significance of the Blues Project goes beyond the dissolution of the band. In the years to follow, Blues Project alumni turned up all over the music scene in key roles.

Al Kooper applied his talents to the realization of a long-standing dream of his, a jazz-rock big band. The result was Blood, Sweat and Tears, one of the most commercially successful bands of all time and, at least in its early days, a musical success as well. Super Session, a long jam with Al, Mike Bloomfield and Steve Stills, became one of the top fifty albums in the country. Al Kooper was for a time an instrumental superstar.

Kooper continued to show up on key recordings by other major artists - Dylan's **Blonde on Blonde**, Electric Ladyland with Jimi Hendrix, Taj Mahal's **The Natch'l Blues** - each one an archetypal album in its own right. His influence as an organ player surfaced in the work of Procol Harum, The Band and Traffic. During this period, Kooper was also active as a producer at Columbia Records.

Flutist and bassist Andy Kulberg, and drummer Roy Blumenfeld, found themselves back at the Cafe Au Go Go in 1968, in the rhythm section of a new band called Seatrain. Included in Seatrain was another maverick musician, brilliant violinist Richard Greene. A refugee from Jim Kweskin's Jug Band, and briefly, the Blues Project, Greene's sizzling violin became the most striking feature of Seatrain. Later, Greene appeared on a number of the better albums of the early seventies, among them Marla Muldaur's. Seatrain went on to a respectable career that lasted through 1972.

Steve Katz, along with Al Kooper, moved on to Blood, Sweat and Tears as guitarist, harmonica player, and sometimes vocalist.

And Danny Kalb? After his prolonged absence, in which he was reportedly either ill, or dead, a resurrected Blues Project appeared in 1971, to good reviews. It included, along with original drummer Roy Blumenfeld, none other than Danny Kalb.


Rock and Reflection
Orphan
LONDON



IT'S A GOOD DAY

WILD MOUNTAIN RIDE

WHEN ALL HELPERS FAIL

SING A SAD SONG

HIDE AWAY

GIVEN ALL THE GOOD TIMES

PLACES I'VE BEEN

SMILIN' RIVER

LOVIN' YOU

MORNING RHYME

WAITIN' ON TOMORROW

SIT DOWN ROCK AND ROLL MAN

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Kirwan
SECOND
CHAPTER

SIDE ONE

Ram Jam City
Odds And Ends
Hot Summers Day
Mary Jane
Skip A Dee Doo
Love Can Always Bring You Happiness

SIDE TWO

Second Chapter
Lovely Days
Falling In Love With You
Silver Streams
Cascades

ARRANGEMENTS
Gerry Shury

ADDITIONAL MUSICIANS
Geoff Britton–*Drums*
Jim Russell–*Drums and Percussion*
Andy Sylvester–*Bass*
Paul Raymond–*Piano*

SLEEVE DESIGN
Mckinley Howell & J. M. Heale

PHOTOGRAPHY
& ALBUM CO-ORDINATION
Clifford Davis

STEREO DJLPA - 1

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KM124

There's Something For Everyone In America



Finger Picking Guitar Virtuosity of

Duck Baker

Duck Baker is another of the amazing acoustic guitarists from Washington D.C. Born there July 30, 1949, he was raised in nearby Richmond, Virginia. At the age of 14, after a brief experience with the ukelele, he became a guitarist, spending the next five years as an arranger of fiddle tunes and rags, as well as holding down the job of lead guitarist in a Chicago-blues band.

Duck's musical influences are unusually varied, ranging from folk musicians like the Carter Family and Joseph Spence to Jelly Roll Morton and John Coltrane. His repertoire is quite large and he is a proficient performer in several fingerpicking styles. His recorded work is at times tightly arranged and at other times somewhat akin to jazz improvization within the folk tradition.

Earning his living as a carpenter and jazz critic since he moved to San Francisco in 1973, Duck's articles and reviews have appeared in publications as diverse as the Richmond Mercury, the Berkeley Barb, and Coda. He has been a regular performer at the leading Bay Area clubs including the Green Earth, Freight & Salvage and the Great American Music Hall.

Duck Baker was a featured performer at the 1975 Kicking Mule Guitar Festival.



There's a kind of fingerpicker's mafia in the world. Americans, Britons, Dutch and what-have-yous record for &/or listen to Takoma, Blue Goose & Kicking Mule Records and are all very hip to each other's playing.

When I get together with Stefan or Leo Wijnkamp or meet someone for the first time the conversation goes something like this...

"Hey, have you heard Freddy Fingerpicker's arrangement of 'Toetapper's Picnic'?"

"Yes, it's in semi-open Z tuning."

"Yes, he plays a quad-x Stellisimo six-string made in '24 by the famous Mr. Fantastic."

That's why I was so very surprised when I met Duck Baker. He strolled into acoustic music in San Francisco, where I hang out and teach guitar, picked up a nylon (nylon?!) stringed guitar and launched into a Jelly Roll Morton tune.

"That's great," I said.

"Do you play of lot of ragtime? Do you know Dave Laibman?... Stefan Grossman?... Scott Joplin?... Arrangement in E?... etc. etc."

Well, Duck didn't know what I was talking about. As far as he knew he was the only guy in the world playing ragtime on the guitar, and he got very depressed when I told him about Laibman, Grossman etc., & showed him a copy of 'Contemporary Ragtime Guitar' (KM107/SNKF100)

The fact that Duck developed into a superfingerpicker outside of the 'mainstream' of the movement, and the fact that he prefers a flamenco nylon-string guitar, have combined to give him a unique sound. You've got in your hand an album of finger picking different from any you've heard before. The steady alternating thumb is there alright, but what his fingers do over the top will surprise and amaze you.

You can hear some tradition in his playing, like his Carter style variation in 'Wreck of Old 97' or his Joseph Spence style half-note bass in the same tune. Mostly though you are going to hear pure Duck Baker, your basic eclectic fingerstyle virtuoso. There are some hot-foot-tappers, like 'Jackson Stomp' and some jazz standards like 'Dr. Jazz' with Django Rheinhart licks... Beautiful modal pieces like 'Allegheny County' and the exquisite 'Hick's Farewell' and humor too in 'Take Me To the Ball Game & America' and, of course, 'Melancoly Baby.'

The album runs from the tightly arranged 'Old Folks Polka', 'Pineapple Rag' and 'Wolverines' to simple chord progression (Old 97) and your complex (Zebra Blues).

In fact you've got in your hand one hot platter. Not only do I gig with Duck a lot, but I spent two months of Friday's producing this album... and I haven't begun to get tired of hearing these tunes. The whole project was great, and our biggest problem was to decide which of Duck's 40 to 50 excellent takes to leave off the disc.

And—Ed Denson locked Duck in a little room with a table, chair, two flair pens and a stack of official Kicking Mule tablature paper...

...So there's even a tab book too! Hope you like it,

Dale Miller

ONE:

THE JACKSON STOMP 2.17
THE MISSION STREET BLUES 1.55
ALLEGHENY COUNTY 4.02
MATTY POWELL 1.08
ZEBRA BLUES 2.23
WOLVERINES 3.07
MELANCHOLY BABY 4.27

TWO:

TAKE ME OUT TO THE BALL GAME/AMERICA Medley 2.18
TEMPERANCE REEL 1.15
THE PINEAPPLE RAG 3.22
HICK'S FAREWELL 3.22
DOCTOR JAZZ 2.25
THE OLD FOLKS POLKA 1.34
THERE'LL BE A HAPPY MEETING 2.00
THE WRECK OF OLD 97 3.07

THE JACKSON STOMP was learned from a performance by the Mississippi Mud Steppers on old-timey 101.

MISSION STREET BLUES is derived from W.C. Handy, but closer to tunes by Jelly Roll Morton and especially to Charlie Poole's 'Ramblin' Blues' and 'Tennessee Blues.'

ALLEGHENY COUNTY was worked up with Dan McCorison, a good friend. Last I heard he was in Boulder, Colorado in a western swing band, Dusty Drapes and the Dusters. Dan came up with this tune about 1969.

MATTY POWELL I don't know if everyone has the same problem, but naming pieces is often something I put off for a long time after the actual composing. In this case I had to come up with a title for the record, so I dipped into my wealth of useless information and came up with the names of two big-league outfielders who were stars in the 60's: Matty Alou and Boog Powell. Combining names one way you get "Boog Alou" which is, of course, the kind of dance you do to this piece. Combine the other way and you get "Matty Powell", right? All this results from working with a terrible punster like Dale Miller.

ZEBRA BLUES was inspired by life in the big city of San Francisco. It is named after the famous series of murders there. Stylistically it is related to Freddie Keppard's 'Messin' Around' (on the Columbia Chicago Jazz Anthology) and the 'Limousine Blue'.

WOLVERINE BLUES is one of Jelly Roll Morton's most durable classics, recorded many times by Morton with various instrumental combinations, and later trimmed down and converted into a swing standard. My favorite version is the original one, a solo version recorded for Gennett in 1924, and it is that recording which forms the basis for my arrangement. Morton's Gennett solos, which are on Milestone M-47018, can be viewed as a bridge between ragtime and jazz encompassing the thematic development and melodic appeal of ragtime and the drive, rhythmic complexity and invention of jazz. More basically however, this represents the first great document of one of the most important and beautiful musicians of this century (or any century)

MELANCOLY BABY Take Me Out to the Ball Game & America are in everyone's repertoire, of course. I believe they were all written by the same person, probably John Lomax!

THE TEMPERANCE REEL, or Teetotaler's Fancy, or Darkey's Dream, or Johnny's Favorite, is very irish by any name. I first heard it played by Chet Parker on a Newport Folk Festival record.

PINEAPPLE RAG is an arrangement from around 1968-69, years before guitarists like Mike King and Ton Van Bergeyk made me aware that it was possible to transcribe rags from the piano score, along classical lines. My method was to learn the rags by ear, and make up my own counterpoint, except where the bass line was particularly compelling and necessary to the balance of the melody.

HICK'S FAREWELL is from a striking recording sung by Doc Watson with only Gaither Carlton's fiddle accompanying (on the Friends of Old Time Music L.P.). The somberness of the lyrics was highlighted by the starkness of the unison-single line rendition, which I try to evoke. The improvization here, as on Allegheny County is basically modal.

DOCTOR JAZZ has been associated with Jelly Roll Morton who recorded a great version of it, and who, I have heard, wrote the words. The tune is by King Oliver.

THE OLD FOLKS POLKA I learned from a friend Lynn Abbott, who played the accordian version of it that Nathan Abshire has recorded for Arhoolie. I believe it is also called the 'New Iberia Polka'.

THERE WILL BE A HAPPY MEETING is another 3 chord hit. Its presence here is due to a visit the day before a session, from Al Rice. Al, who plays many guitar styles beautifully, had never heard of the great Bahaman guitarist Joseph Spence. So we put on his Folkways album and I was reminded what fun it is to play Spence's style. I really don't play this much like Spence (he uses a drop D bass tuning, for one thing). If you haven't heard Spence you're missing one of the world's unique and beautiful guitarists.

THE WRECK OF OLD 97 is one of your more durable three chord bluegrass progressions. Personally I am all for 3 chord songs, and I think this country would be better off if people would play more of them.

Duck Baker

Recorded at the Kicking Mule/Blue Bear Studios, San Francisco
Recording Engineer: Mark Needham
Produced by Dale Miller & Ed Denson
Remix Engineer: Nic Kinsey
Mastered at: Livingston-Studios, London
Cover Design & Artwork: Terry Eden
Photo: Jon Sievert

To be included on our mailing list, or for information about the tablature booklet available for this record write to:

KICKING MULE RECORDS
BOX 8238
BERKELEY, CA 94703 USA
℗ 1975

KM 124 DUCK BAKER DISCOUNT COUPON FOR THE BOOK THAT GOES WITH THE RECORD KM 124

Duck Baker has written a guitar tab book to go with this album. Since the playing he does is mostly improvised you wouldn't want to follow it note for note. He gives the "head" and one or two times thru showing some of the things he does, and then leaves it to you to develop the tunes as you see fit using his ideas as a springboard. There is also a commentary on improvising, and on the tunes, in Duck's unique style. Ten tunes are included in the book, and it comes in lie-flat spiral binding so that you can fold it double and lean it up on something without it falling apart right away. With this coupon a copy is $1. Extra copies are $2 each.

Dear Kick, please send me the books indicated below. I enclose payment.

$_____for _____copies of the DUCK BAKER tab book ($1 for the first, $2 for each additional book.)
$_____for spiral bound copies of the books I have circled: 102,109,110,111,112,113, 114,115,116,117,120,122,123 (see catalog for titles).

$_____for the books and records I have circled on the catalog on the back of this form.

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KICKING MULE RECORDS, PO BOX 3233, BERKELEY, CALIF. 94703 USA.

==========

THE DUCK BAKER TERRIBLE PUN CONTEST.

I've been sitting here thinking that a Duck Baker is probably someone who doesn't know enough to fry them, also that it takes a rare bird to improvise fingerpicking. We've thought of issuing Duck's jazz tunes under the pseudonym Gander Fryer. If you've taken a good look at Duck's explanation for the title "Matty Powell" you know that I am not taking pot shots at a sitting Duck, either. He is fully capable of defending himself, pun my word. Well we are having the Duck Baker Terrible Pun Contest. Here's how to enter: Write a pun on Duck's name, album title, or any of the song titles on the lp; on a postcard -postcards only please - and send it in. We'll judge them when Duck comes West for Christmas, and send the winner a prize of some sort. In case of a tied pun earliest postmark wins. All decisions of the judges will be final & all entries will become the property of Kicking Mule, who may print them etc.

==========

LESSONS: As an experiment we are going to try and set up an arrangement whereby you can get guitar lessons from Duck as he travels. He lives alternately in Richmond, Va. and San Francisco, Ca but is on the road quite a bit of the time. Lessons are $12.50 an hour, and if you would like to have Duck get in touch with you to schedule one or more next time he is in your area send me a postcard with your name, address, phone, hours you can be contacted at this number, and latest date it is good (eg May 30, if you get out of school and go home June 1). I will forward these to Duck. We suggest that you will get the most from the lesson if you are already at least an intermediate guitarist, as almost any teacher can help you learn the basics, for less money.

No. & Artist		Title of Album	Tab book	Released
101	Rev. Gary Davis	*CHILDREN OF ZION	Not Yet	Yes
102	Stefan Grossman	*YAZOO BASIN BOOGIE	()30 pages	Yes
103	Bob Hadley	*TUNES FROM THE WELL	()	Aug 76
104	Bookbinder, Sandberg, Davis, Grossman, Mann	*SOME PEOPLE WHO PLAY THE GUITAR	No	Yes
105	Stefan Grossman	*ACOUSTIC MUSIC	No	Yes
106	Rev. Gary Davis	*RAGTIME GUITAR	Not yet	Yes
107	Gilfellon, Schoenberg, Laibman, Marcus, Mann, Miller, Wijnkamp	*CONTEMPORARY RAGTIME GUITAR	No	Yes
108				
109	Stefan Grossman	*HOW TO PLAY THE BLUES GUITAR	()28 pages	Yes
110	Happy Traum	*RELAX YOUR MIND	()26 pages	Yes
111	Nick Katzman	*MISSISSIPPI RIVER BOTTOM BLUES	()	Jun 76
112	Stefan Grossman	*FINGERPICKING GUITAR TECHNIQUES	()21 pages	Yes
113	Bob Hadley	*THE RAVEN-GUITAR SOLOS	()26 pages	Yes
114	Ton Van Bergeyk	*FAMOUS RAGTIME GUITAR SOLOS	()29 pages	Yes
115	Stefan Grossman & Ton Van Bergeyk	*HOW TO PLAY RAGTIME GUITAR	()33 pages	Yes
116	Peter Finger	*BOTTLENECK GUITAR SOLOS	()18 pages	Yes
117	Leo Wijnkamp	*RAGS TO RICHES-GUITAR SOLOS	()20 pages	Yes
118	Stefan Grossman	*MEMPHIS JELLYROLL	No	Yes
119	David Cohen	*HOW TO PLAY FOLK GUITAR	()	Aug 76
120	Dave Evans	*SAD PIG DANCE -GUITAR SOLOS	()16 pages	Yes
121	Stefan Grossman			
122	B Evans, McLennan, T. V. Bergeyk, Laibman, Nicholai, Fegy	*THE ENTERTAINER-9 JOPLIN RAGS & ONE JOPLIN WALTZ	()	Yes
123	Dale Miller	*FINGERPICKING DELIGHTS	()56 pages	Yes
124	Duck Baker	*SOMETHING FOR EVERYONE IN AMERICA	()	Yes
125	Ton Van Bergeyk	*INSTRUMENTALS TO TICKLE YOUR FINGERS	()	Sep 76
126	George Gritzbach	*HAD YOUR GRITZ TODAY	()	Jul 76
127	T.V. Bergeyk,Nicholai Fegy, Johansson,Marcus, B Evans, Laibman,	*NOVELTY GUITAR INSTRUMENTALS	()	Sep 76
128	D&F Auer,Park, etc.	*PUGET SOUND GUITAR WORKSHOP	()	Jul 76
201	Tom Paley	*HARD LUCK PAPA	()	
202	John Burke	*PLAIN SINGIN & FANCY PICKIN	()	Sep 76
203	Art Rosenbaum	*THE ART OF THE MOUNTAIN BANJO	See books	Yes
207	Fred Sokolow	*BLUEGRASS BANJO AND THEN SOME	()	
208	Art Rosenbaum	*FIVE STRING BANJO	See books	Yes
BOOKS:	Art Rosenbaum	THE MOUNTAIN BANJO BOOK	()70 pages	Yes

WHERE TO BUY THEM: Kicking Mule records and books are at well stocked record and instrument shops everywhere. They are available from us for $5 per lp. Tab books are spiral bound, and $1 extra. THE MOUNTAIN BANJO BOOK is $1.50 with either of Art's lps, $3.95 alone. Tab books without records are $1.50 each. Please add $1 for postage and handling, sales tax for Calif. orders, $1 more postage to Canada, $1 per lp Foreign Airmail. Hows that for Small Print ?

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STEREO
CK2991
CHECKER T.M.

BO DIDDLEY/CHUCK BERRY

TWO GREAT GUITARS



BO DIDDLEY/CHUCK BERRY

BO DIDDLEY and CHUCK BERRY

•

TWO GREAT GUITARS

STEREO
CK2991

CHECKER

℗ 1972 GRT Corporation

Off The Record

Side 1

	Time
LIVERPOOL DRIVE "CHUCK BERRY" (Chuck Berry Music, Inc.: Arc Music-BMI)	2:53
CHUCK'S BEAT "CHUCK BERRY & BO DIDDLEY" (Chuck Berry Music, Inc.: Arc Music-BMI)	10:35
Total Time	*13:28*

Recorded at Ter Mar Recording Studio, Chicago, Illinois, March 1964.
Cover Design by Don Bronstein

Side 2

	Time
WHEN THE SAINTS GO MARCHING IN "BO DIDDLEY" (Arr. by E. McDaniel: Arc Music-BMI)	2:52
BO'S BEAT "BO DIDDLEY & CHUCK BERRY" (E. McDaniel: Arc Music-BMI)	14:00
Total Time	*16:52*

Cover Photo by Esmond Edwards
Engineer: Ron Malo

ALBUM LINER NOTES are, for the most part, a bore! Most of them spend fifteen, long, wordy paragraphs telling you where the particular artist was born, how many children in his family, what he eats for breakfast, how much starch he uses in his collar and how well he can do the "monkey". Who cares?

In the first place, since you bought this album you're holding or, at least, are considering doing so, you must be a BO DIDDLEY and/or CHUCK BERRY fan. And as a fan, you must be congratulated for you belong to one of the world's largest groups! You know, of course, that Bo and Chuck are two of the most copied, most imitated, most sought after artists in the world. In addition to having twenty fingers and twenty toes between 'em, they have also sold millions of records between 'em, written several dozen hit songs between 'em and have entertained hundreds of thousands of people, the world over, between 'em.

Among their most ardent fans, Bo and Chuck can count scores of the leading exponents of today's popular music. For example, when the Beatles were asked to name their favorite singer-instrumentalist, Chuck was the unanimous choice. The Beatles have recorded at least half dozen of Chuck's original compositions, and only recently, Bill Black paid great tribute to Chuck by recording an entire album consisting of all Chuck Berry compositions. Bo Diddley originated the "Bo Diddley Beat" and this unusual rhythm has been copied by literally hundreds of other artists. The fact is, however, that no one can execute this exciting beat like the man who introduced and developed it—BO DIDDLEY! In the summer of 1962, Bo brought this driving beat to the White House and performed for the late President John F. Kennedy and his guests.

This album marks the first time that these two "giants", Bo Diddley and Chuck Berry, have recorded together and how the session came about is quite interesting. Chuck was in Chicago for a meeting with the officers of Chess Records, while Bo was in the Chess studio, one floor above, actually doing one of his own recording sessions. Chuck simply happened to wander into the recording studio, picked up a guitar that a musician left lying around and just started to play. It was really an impulsive gesture of Chuck's. The whole thing was completely impromptu; first Chuck playing, then Bo, then together, etc. Someone yelled "take one" and all of a sudden it was a Bo Diddley-Chuck Berry session.

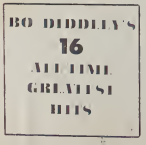
On one side (cut one) you'll hear Chuck playing a solo on "Liverpool Drive". On this same side (cut two) you'll hear Bo and Chuck playing together to what has come to be known as a "Chuck Berry Beat". Both men improvise throughout. The session was completely unrehearsed. Listen carefully and you will hear parts of Chuck's famous vocal hits like "Memphis" and "School Days" and also parts of Bo's famous hits such as "Road Runner" and "Bo Diddley". If you find it difficult to distinguish between Chuck's and Bo's guitar, here's a bit of information which may help you: Chuck's is the higher pitched, "twangy" guitar, while Bo's is lower pitched with a more "gutteral" sound.

On side two (cut one), you'll hear Bo playing "When The Saints Go Marching In". And what a truly remarkable job he does. In listening to this particular cut, you'll come to the full realization that Bo is a truly accomplished musician. On side two (cut two) Bo and Chuck are playing together only this time they're playing to a definite "Bo Diddley Beat" and rhythm. Listen closely and you'll hear parts of Bo's famous hits, "Say Man" and "You Can't Judge A Book By The Cover". If you're buying this album in stereo, Bo Diddley is on the left, Chuck Berry on the right—of your stereo set.

Certainly you've read liner notes on albums that say how all the musicians at the record session got up and applauded after a certain "take", etc. Well, don't believe it! It's happened, but not a tenth as often as you might be led to believe. It would be as rare as an entire baseball team bursting into applause every time Mickey Mantle got a hit. At this Bo Diddley-Chuck Berry session, IT DID HAPPEN! The musicians, the engineer, people in the control room; people who produce hundreds of records every year, did applaud every "take", every song in this album. And you will too! It is, by far, one of the most exciting, spirited instrumental sessions ever put on record!

Recording companies take a lot of pains to come up with the right album cover; something that will attract your eye. They take great pains in coming up with the proper liner notes; notes that will sell you on purchasing the album. However, all record companies agree that in the final analysis, it's what is "in the grooves" of the record; what is contained in the album itself that will actually sell the album. Now perhaps you will not be able to hear this album before you buy it; perhaps the place from which you're purchasing it will not allow you to listen to it first. Pay no mind; BUY THE ALBUM! Not only will you love it, but chances are you'll run to tell your friends about it. If you're a lover of classical music, forget it; this album will have no appeal to you. But, if you like wailin' guitars, hard, driving music, music with an intensive beat, a driving, exciting sound, then this album is for you!

—Dick LaPalm









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CIAO HOMERIC

STEREO

DRC-011570



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DRC-011570

TICCONI BAND

Side 1

SIMON SAYS - 2'10"
AMORE SCUSAMI (My Love Forgive Me) 3'25"
AL DI LA' - 3'35"
CIAO CIAO BAMBINA—VOLARE 3'15
CIELO ROSSO (Don't Say No Again) 3'10
CASATCHOK 2'00
BYE BYE BYE CIAO HOMERIC (By G. Ticconi) 2'30
ALLEY CAT

Side 2

CHE VUOLE QUESTA MUSICA STASERA - 3'40"
DELILAH - 3'00
SUNRISE SUNSET - 3'15"
RAGAZZINA - 2'45"
TORNA A SORRIENTO - 2'50
O' SOLE MIO - 2'30"
TU CHE M'HAI PRESO IL CUOR - 2'15"

Bye Bye Bye Ciao Homeric

(By G. Ticconi)

Bye Bye Bye Ciao Homeric
Tu sei Bella and I Like You
You give me such a pleasure
Such joy I love you
You take me to Sunny Islands
for my Holiday
and my Happiness
For these Reasons
I'll never forget you . . . So . . .
I Love You Homeric
Homeric Bye Bye . . .
CIAO HOMERIC . . . .



FRANKENSTEIN

While on a scientific voyage to the North Pole, crew members spot a dogsled carrying a huge "monster" across the barren ice. The next morning, a man in a similar sled approaches the ice-blocked ship and introduces himself as Dr. Frankenstein. When asked how he ended up alone in the frozen north, the Doctor commences telling his unbelievable story.

FRANKENSTEIN is more than a frightening tale of a man-made monster on the loose; it is also about love, loyalty, cruelty and hardship. The Doctor tells how he scientifically created a living being in his laboratory, and how it soon became apparent that his creation was beyond the control of mere mortals. When Frankenstein's brother and wife are murdered at the hands of the monster, the Doctor realizes that he has no other choice but to kill his creation before more people die.

What follows, is a haunting account of one man's guilt-ridden drive to rid the world of an "experiment" that has gone out of control.

FRANKENSTEIN

Executive Producer: Richard B. Saffir

Album Design: Bruce Koren
Illustration: Sandra Cooper
Liner notes: Craig Gardner
℗ 1983 Troubador Records,
1255 Post Street, San Francisco, CA 94109

THE BIG PEOPLE



THE BIG PEOPLE



SIDE 1

MAKIN' IT TONIGHT
(Lyrics by Allan Burke – Adam Paris)

THE THREE OF US
(Lyrics by Allan Burke – Adam Paris)

SIDE 2

TOUGH BOY (That's part of my plan)
(Lyrics – Allan Burke)

I WANNA HOLD YOUR HAND
(Lennon & McCartney) Duchess Music Corp., BMI



All songs written and arranged by Adam Paris Except (I WANNA HOLD YOUR HAND)
. . . you already knew that

THE BIG PEOPLE – STUDIO
Allan Burke – Lead Vocals/Percussion
Adam Paris – Keyboards/Backing Vocals/Percussion

THE BIG PEOPLE – LIVE
Allan Burke – Lead Vocals
Adam Paris – Keyboards
Kevin Neal – Bass
Daniel Christopher – Drums

RECORDED AT POWERHOUSE, CAMDEN, N.J.
TRACKING BY MARK SHULTZ
MIXED BY ADAM PARIS/MARK SHULTZ
PRODUCED BY ADAM PARIS
SPECIAL ASST. TO THE BIG PEOPLE
ERNIE RIVELLO



MASTERED AT FRANKFORD WAYNE
PHILA., PA. (by NIMITR SARIKANANDA)
PHOTOGRAPHY – GARY MATTIE
MAKE UP BY SUZETTE

MY CONTRIBUTION TO THIS RECORD IS DEDICATED
TO THE MEMORY OF MY FATHER

SPECIAL THANKS TO – RUSS TOPPMAN

SPECIAL THANKS TO – NEIL VENITSKI, PHYLIS, SUE AND JEFF AT PIP, H.M.L., K.F., D.G.S., M.B., A.B., E.E.S., J.S., C.H., T.M., WGLS AND THE REST OF THE VERY HIP COLLEGE RADIO STATIONS.

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Joey Batts

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SIDE ONE		SIDE TWO
PART ONE	MECHANISM OF ACTION GEORGINA FALUDI, M.D.	• Is there really such a thing as "oral insulin?" • Can oral hypoglycemic agents help to prevent diabetes? • When do you use a "loading dose" to initiate therapy? • Is it necessary to check urine, sugar and acetone daily if the patient is on oral medication? —and other questions and answers supplementing the lecture material.
PART TWO	USE AND MISUSE PHILIP GERBER, M.D.	

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THE DEPARTMENT OF MEDICINE
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NUMBER THREE — 1965 SERIES

PERIPHERAL VASCULAR DISORDERS

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NUMBER THREE - 1965 SERIES

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PERIPHERAL VASCULAR DISORDERS

SIDE ONE

PART ONE Arterial Occlusive Disease:
Medical Considerations
ALBERT N. BREST, M.D.

PART TWO Arterial Occlusive Disease:
Surgical Management
ROBERT BOWER, M.D.

SIDE TWO

- What about anticoagulant drugs in the management of arterial occlusive disease?
- Are there undesirable side effects following lumbar sympathectomy?
- Is there any simple office evaluation which will identify patients with early peripheral arteriosclerosis?

—and other questions and answers supplementing the lecture material

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produced under the supervision of
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by

RICHARD MUNRO

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A salesman without prospects is a salesman without a job. How to create an endless source of customers.

SIDE TWO

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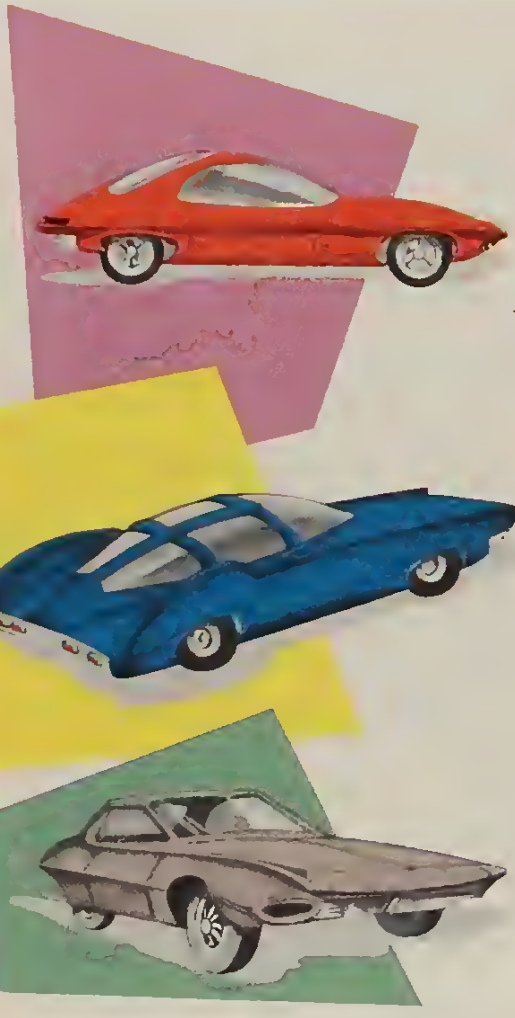
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SMI-1201	"STRANGEST SECRET" by Earl Nightingale
SMI-2002	"WHO MOTIVATES THE MOTIVATOR?" by Paul J. Meyer (7-inch Lp)

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STEREO

TIME
RECORDS
S/2092

Party-My Pad! * AFTER SURFIN'



THE SPINNERS * * * * * * *

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Party-My Pad!

PIPELINE TO MY PAD

SKAGS ROW

BARRACUDA

THE TUBE AND I

THE EARLY SURFER CATCHES THE WAVE

SHOOTIN' THE PIER

SURFIN' UNLIMITED

BAILING OUT

THE SPINNER'S BOUNCE

MAKIN' THE MAKAHA

THE SURFER'S PARTY

SOUP IS COLD

AFTER SURFIN'

Years back there was a great fad among the younger set to punctuate their speech with "bop" or so-called hip expressions. The new fad is even more way out and that is surfin' talk. This glossary will give you a basic insight into the world of the surfer.

BA—A peculiar stance that some surfers take while riding waves.
BACK PEDDLE—To step back on the board away from the nose to keep the nose from digging into the water.
BAGGIES—Trunks that Surfers wear.
BAILING OUT—To intentionally get off and away from your surfboard.
BOSS—The greatest.
CLOUD SURF—Biggest type of board.
DING—Hole in a surfboard.
FEATHER—Biggest type of wave.
GREMMIE—Pseudo surfer. He plays the role but doesn't really surf.
GRUNCHER—Hard breaking big wave that folds over.
GURFER—Girl surfer who doesn't really surf.
HANG TEN—Standing on front of the board with toes over the edge to increase speed.
HANGING FIVE—Hanging five toes over the nose of the board.
HEAVIES—Very big waves, 18 to 20 feet high.
HOEDAD—Anyone who puts down surfing or surfers: An enemy of surfers.
HOT DOG—Wide and heavy board.
HOT DOGGER—Expert surfer. Does tricks and shows off.
KAHA HUNA—Mythical Hawaiian god of surfing.
LOCKED IN THE TUBE—Inside the curl of a wave and not sure whether you'll come out.
MAKAHA—Hawaiian beach where international surfing contests are held.
OVER-THE FALLS—Get to the top of a wave and topple over.
PEARL—To nose the board under.
PIPELINE—The hollow tubelike middle of a wave just prior to breaking.
REEDS—Type of surfing pants that extend just below the knee.
SAND FLEA—Person who avoids the water, just lies on the sand.
SHOOT THE TUBE—Going into the tube or curl of the wave while surfing.
SHOOTING THE CURL—Catching the wave at just the right moment and riding it out.
SHOOTING THE PIER—Dodging in and out of pilings.
SHOREBREAK—Small waves that break close to shore.
SKAG—The end of the board.
SOUP—Foam after a wave has broken.
SPINNER—A full 360° turn while riding a wave.
SPOON—Curve of the board.
STEIN—Worst kind of surfer.
STOKED—Boss.
SURF KNOBS—Bunions or callouses that form on surfers' knees and the top of their ankles as a result of riding their boards in a squatting position.
THE SURFER—Magazine about surfing. The surfer's "bible."
SURF'S DOWN—Waves are bad for surfing.
SURF'S UP—Waves are good for surfing.
TUBE—Hollow part of wave.
WAIKIKI KUKS—Another name for pseudo surfer.
THE WEDGE—Another name for a wave.
WIPEOUT—Catching the wave at the wrong time and being thrown from the surfboard.
WOODIE—Car that carries surfboard.

THE SPINNERS

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MONAURAL VERSION FROM A TRUE STEREO MASTER

RUBY BRAFF

and his trumpet



recorded with these outstanding musicians . . .



HANK JONES



MUNDEL LOWE



DON ELLIOTT



MILT HINTON



DON LAMOND

CATALOG No. RCS-507 M

YOU'RE GETTING TO BE A HABIT WITH ME

RUBY BRAFF And His TRUMPET

Don Lamond · Don Elliot · Mundell Lowe · Milt Hinton · Hank Jones · Nat Pierce

Courtesy Capitol Records

SELECTIONS

SOMEDAY SWEETHEART
WHEN YOUR LOVER HAS GONE
YOU'RE GETTING TO BE A HABIT WITH ME
LET'S DO IT
SWING THAT MUSIC
YOU'D BE SO NICE TO COME HOME TO
TAKING A CHANCE ON LOVE
CABIN IN THE PINES
LAZY
IF DREAMS COME TRUE

This is another in the unique series
of outstanding
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By

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Ruby Braff, a trumpet player of unusual warmth and lyricism, refuses to be limited to any one "school." He is concerned with expressing himself in music, and feels free to draw on the best of the total jazz heritage for his basic language. In an era when many players sound very much like each other, Ruby is a thorough-going individualist whose style is instantly identifiable as his own.

Ruby's influences range throughout all of music, but most prominent among them are Louis Armstrong, Billie Holiday, Lester Young, Count Basie, Bessie Smith, Bing Crosby and Ethel Waters.

As you can hear on this album, in addition to a marvelously relaxed rhythmic drive, Ruby's playing is also characterized by his big, full, singing tone. He loves music with a passion that has kept him in it despite years of small financial returns and many disappointments. And when Ruby expresses that love, there's nothing inhibited about it; the horn seems to become bigger than he is.

Ruby was born in Boston, Massachusetts, March 16, 1927, grew up there and started gaining musical experience from the age of nine when his first professional job was with Whistling Sam, the Piano Man.

For the past few years, Ruby has been based in New York. In addition to record dates, he's worked with Benny Goodman; had a featured role in the Rodgers and Hammerstein, "Pipe Dream;" and led bands of his own. He may soon tour England where he's achieved a considerable reputation as a stimulating illustration of "mainstream" trumpet playing.

Another aspect of Ruby that is clear in this album is his huge library of songs. He knows more standards—including many that have been unjustly neglected—than most musicians twice his age. "It is true, after all," says Braff, "that there were some songs written before 1952, a fact not always evident on some jazz dates. My choice of a song often comes from being reminded of it by a great performance; and sometimes by the song's own unusual qualities, its superiority melodically and in rhythmic structure. I don't like to play a song unless it means something to me personally. That way, I understand the songs I play."

"Someday Sweetheart" is a song Ruby has always wanted to record, especially after he'd heard Pee Wee Russell's recording of it. Louis Armstrong is in Ruby's mind when he thinks of "When Your Lover Has Gone." "The little 'head' arrangement we play on it," says Ruby, "was, I think, part of Louis' chorus. You know, most things that are considered standard practice among musicians today come from Louis. Guys have made a living just from parts of his solos."

"You're Getting To Be a Habit With Me" shows, as do others in this album, that Ruby has no fear of playing pretty songs without doubling the tempo and without re-uphrasing the melodic line out of recognition. He plays the song the way he feels it, and part of his approach is a romantic one. "Let's Do It" is an example to Ruby of a "very meaty song to play on. It also has one of the most beautiful bridges in life. I'll always remember the record Billie Holiday and Lester Young made of it; Lester's bridge was a classic." "Swing That Music" is Louis Armstrong's song. As much as Ruby loves Armstrong's playing, his own version of this song is very much his own. "If you really love Louis," explains Braff, "you use him for inspiration, but you don't copy him. There is so much to draw on from that guy. One chorus by him can give you 45 different styles."

It was Stan Getz performance of "You'd Be So Nice To Come Home To" that particularly impressed Ruby. Ethel Waters is the one he thinks of with regard to "Takin' A Chance On Love." "She's one of the greatest musicians of all," he asserts. "Cabin in the Pines," a lovely but seldom played song, was recorded by Louis Armstrong. "It's a very haunting tune." "Lazy" went into Ruby's repertoire after he heard one of his major favorites, Bing Crosby, sing it. And a Bobby Hackett record of the floating "If Dreams Come True" set Ruby to working out his own version.

"Every song," Ruby emphasizes, "has a different character to it. Some musicians, however, make every song sound the same. The great artists—like Bing and Louis—bring out even more in each song than is usually there, because they do realize each is different and they have the capacity to understand how to approach each one."

Ruby's firm rhythm section on this album includes (pall-winter) Don Elliot, expert on many instruments and a singer besides; Don Lamond, formerly with Woody Herman and now one of the very best of New York's studio drummers; Milt Hinton, an alumnus of many bands including Cab Calloway and Louis Armstrong, and now the biggest free-lance bassist in New York; Mundell Lowe a guitarist of taste and individuality who is also free-lancing; Hank Jones, a remarkably consistent pianist with sensitive touch and an amazing capacity to adapt to anyone's style without losing his own; and Nat Pierce, also on piano, a former band leader and an economical, unpretentious arranger and player.

Hank Jones is on "When Your Lover Has Gone," "Let's Do It," "Taking a Chance on Love" and "You're Getting To Be a Habit With Me." Nat Pierce is on the rest.

The Hi-Fidelity recording, incidentally, presents a more accurate perspective for Ruby's horn than any of his previous albums. The musicians are not heard as if they were standing on top of each other, but rather come into your living room very much as if they were there, or you were in a club. As a result, everyone's part can be heard much more clearly and there is a spaciousness in the sound that seems especially appropriate to Ruby's own unfettered, free-style playing.

— Nat Hentoff, Co-Editor, *The Jazz Review*

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PIANO CONCERTO NO. 1
BYRON JANIS
LONDON SYMPHONY
HERBERT MENGES

MERCURY LIVING PRESENCE

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SR90266
MONAURAL MS50266

TCHAIKOVSKY
PIANO CONCERTO NO.1 in B flat major, Opus 23
BYRON JANIS, pianist
HERBERT MENGES conducting the LONDON SYMPHONY ORCHESTRA

It might be said that the musical composition—its breadth, its beauty, its technical requirements—creates the virtuoso. The repertoire is the stuff out of which the performing artist is made. But in time the concerto, or the sonata, or the étude which has created a whole school of interpreters often comes to demand the services of a particularly intelligent and gifted personner or conductor to restore the freshness of the original piece, to wipe away the glaring sheen of familiarity or the traditions of selfishly indulgent interpretations in order that we may hear the music as though for the first time, as it was intended to be heard, as it was felt by the composer. Of all the repertoire of piano concerti, the **Piano Concerto No. 1 in B flat minor** by Piotr Ilyich Tchaikovsky is possibly in most need of this fresh approach.

Tchaikovsky has been unfortunate in that he has not always been easily able to survive his host of imitators in the world of composition, his many interpreters, and his immense popularity with concert audiences. If the B flat minor Concerto has been heard many many times, it has been criticized, analysed, lionized, and condemned with even more persistence.

When one hears the wealth of melodic invention, the richness of orchestral combinations, the intensity of dramatic feeling inherent in this work, it is astonishing to consider that it was really the first of Tchaikovsky's compositions to display any lasting and convincing merit. From 1860 to 1874, the first fourteen years of his life as a composer, Tchaikovsky produced a large body of almost undistinguished work. His evolution as a composer was slow, painful, and for a long while disinterested. His favorite composer was Mozart, but in the light of his other musical tastes, one wonders if his delight in the Austrian genius was not for the more superficial reasons—a delight in the tenderness of Mozart, his lightness, vivacity, charm—qualities he undoubtedly possessed, but always in conjunction with a mastery of musical form and texture, and with, above all, a superbly poised strength. Tchaikovsky's chief diversion at the time was in piano improvisation in the ballroom. His other musical preoccupations were with hosts of overtures by now forgotten composers, and with Schumann's Third Symphony and the "Ocean" Symphony of Anton Rubinstein.

Concerned as he was with grave emotional problems, serious involvement with music was delayed, and, when it came, erratic. It was perhaps this dilettante attitude and capricious technique that distracted the attention and prejudiced the most curious opinion of Nicholas Rubinstein, who was the first to hear the new concerto by the young composer. His attitude was entirely negative, scathingly and ruthlessly negative, accompanied by such virulence that the usually over-sensitive Tchaikovsky was instead enraged, refused for years to speak to his former patron, and scored the concerto as it was written, ignoring all Rubinstein's criticisms. He removed the dedication to Rubinstein, inscribing it instead to the pianist Hans von Bülow, and the premiere was authorized to take place not in Russia but in the Boston Music Hall (which it did, on October 25, 1875).

The success of the piece was instantaneous and enduring, particularly in the United States. "Think what appetites those Americans have," Tchaikovsky wrote his friend Rimsky-Korsakov; "after every performance Bülow was obliged to repeat the entire finale! Such a thing could never happen here." But the Concerto did evoke similar enthusiasm all over Europe, now aided by the expert interpretation of the man who had formerly condemned it: in 1877, at the Paris Exposition, Rubinstein played what was to be the first of many spectacularly successful performances.

The first Piano Concerto has been subjected to the censorship of its flatterers as much as to the condemnation of its critics. For a long time now, adulation and ridicule have stood guard against true comprehension. Even when "personal" music (and "personal" the Concerto certainly is) is not in fashion with composers and critics, much of the piece's value may escape us, and it will require an even longer period of time perhaps for us to appreciate Tchaikovsky's true position in the musical world.

Tchaikovsky as a composer is neither classically formal nor restrained. He must not be approached as a standard of these values. His very nature is profusion, vitality, and variety. With ease and a disarming candor he lays before us, one following another, bare melodies which are the embodiment of unrestrained feelings. There are no paradoxes in this world he creates, nothing hidden, no inexpressible emotions, no hesitation: a warmly gracious theme will, with the barest transition, be followed by one of the most melancholy nostalgia; a theme reminiscent of a ballroom will be dispersed by one of martial intensity; a moment of tragic poignancy will be interrupted by a Russian dance. In this romantic variation that has often called down upon him epithets of facility, eclecticism, dilettantism, But could it not be considered, this varied music, to be the result of a natural, spontaneous utterance from an artist charged with impatience?

Chaotic? Irregular? Garrulous? Often. But always honest, with the honesty of a child. There is a most direct parallel in the life of this curious man, capable at one moment of excessive dissipation, at another of intense work; of attempted suicide and of ballroom impressions, of nervous melancholia and of parodies of the ballerinas and dancseuses with Monsieur Saint-Saëns. One thing is there in his music, stated at once without reflection, followed so rapidly by another that technical coordination is not always consistent, melodies not always united.

One of the most striking irregularities in the Concerto is the brevity of the opening theme. This melody, **Molto maestoso**, is, in this country at least, nearly as familiar as the National Anthem. It has been the subject of numerous popular versions, a song, a motion picture, yet it is not really the principal subject of the first movement at all! A friendly critic once compared this state of affairs with a performance of **Hamlet** in which the Prince of Denmark enters and is killed by Polonius at the end of the first scene. Time and popularization have conspired to turn this curious imbalance almost to an advantage. Familiarity with the introductory theme clears our attention to the superb grace and virtuosity of the succeeding episodes which are overlooked by the popularizers and questioned by the musical analysts.

The Concerto is in three movements. The introductory theme, **Allegro non troppo e molto maestoso**, is not in the Concerto's ruling key of B flat minor, but in the customary relative B flat major, but in the relative key of D flat major. Nor, as mentioned above, is it the principal theme. That follows after a short space, in quicker-tripled triplet patterns, **Allegro con spirito.** This theme is based on a folk tune the composer heard once played by a blind beggar at the Kamenka Fair. Two succeeding themes form the second subject. The central movement is a combination of a traditional slow movement and a scherzo. The **Andante samplice** begins and ends the movement while the **Prestissimo, remi**niscent of a giddy but graceful ballroom scene, forms the middle section. The final movement, **Allegro con fuoco** has all the characteristics and energy of a Russian folk-dance.

NOTES BY JOHN SCRYMGEOUR

NOTES ABOUT THIS RECORDING

The Mercury mobile sound truck, which is shipped to Europe when Mercury makes classical recordings there, has never been parked in more beautiful surroundings than in the summer of 1960 when it was pulled up alongside Wembley Town Hall, an auditorium in one of the several peripheral suburbs of London. The weather was an English June at its finest, everywhere one looked were beautiful trees, their leaves bobbing in at the truck's doors. And in the tower of the hall were many blackbirds, keeping up a perpetual flourish of roulades and song. By the time the engineers and the classical staff had hung the three microphones in their most advantageous position and had made all the necessary preparations for the sessions, they were used to the warbling, but Mr. Janis became aware of it for the first time as he was practicing a cadenza, and was somewhat unnerved until he had discovered the source. Fortunately the birds, except for a few times when Mr. Janis ventured into the upper octaves of the piano for several measures, were soft enough and far enough aloft in the tower so that they were not heard in the recording.

The matter of balance is always a crucial one in concerto recording, since for the most musical result, the solo instrument must be easily heard and yet must combine with the orchestral texture as well. The classical staff, together with Mr. Janis and Mr., Menges, experimented and tested until the balance was just what they wanted, and after that time the microphones were not moved and the engineers did not monitor the resulting flow of sound electronically. This disc preserves the performance wholly. From the original three-track half-inch master tape was made a two-track quarter-inch tape, and the latter provided the means for cutting this stereophonic disc.

Wilma Cozart was the recording director for the session. Harold Lawrence was the musical supervisor, C. R. Fine was the recording engineer and technical supervisor, and Robert Eberenz was his associate engineer. George Piros made the tape-to-disc transfer.

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GERSHWIN Rhapsody in Blue; Concerto in F. Eugene List, pianist; Eastman-Rochester Orchestra, Hanson. SR50002/MG50138

RACHMANINOFF Symphony No. 2 in E minor. Detroit Symphony, Paray. SR5001B/MG50142

BRAHMS Symphony No. 1 in C minor. London Symphony, Dorati. SR50268/MG50268

SUPPÉ OVERTURES. Detroit Symphony, Paray. SR90269/MG50269

DVORAK Symphony No. 5 in E minor ("From the New World"). Detroit Symphony, Paray. SR90262/MG50262

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STEREO SR90266

TCHAIKOVSKY: PIANO CONCERTO NO. 1 / JANIS / MENGES / LONDON SYMPHONY

STEREO
ST-7306

8th DAY



ST-7306

8th DAY

Side One

SHE'S NOT JUST ANOTHER WOMAN
C. Wilson-R. Dunbar
3:1c

YOU'VE GOT TO CRAWL BEFORE YOU WALK
A. Bond-G. Perry-G. Johnson-R. Dunbar 2:55

TOO MANY COOKS (Spoil the Soup)
R. Dunbar-E. Wayne-A. Bond 2:40

LA-DE-DAH
G. Plummer-R. Dunbar 2:50

ENNY-MEENY-MINY-MO (Three's a Crowd)
R. Dunbar-A. Bond 2:20

Side Two

JUST AS LONG
R. Dunbar-L. Dunbar 7:29

I CAN'T FOOL MYSELF
A. Bond-G. Perry-G. Johnson 3:26

I'M WORRIED
Ronald Dunbar 8:24

I'VE COME TO SAVE YOU
Clyde Wilson 2:54

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8th DAY


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IN PHILADELPHIA
Promotional Copy
NOT FOR SALE
STEREO
SD 8270
ATLANTIC

WILSON PICKETT IN PHILADELPHIA

SIDE ONE

1. RUN JOEY RUN
(By K. Gamble & L. Huff. Time: 2:37)
Arranged by Bobby Martin

2. HELP THE NEEDY
(By B. Eli & C. Fisher. Time: 2:31)
Arranged by Bobby Martin

3. COME RIGHT HERE
(By Akines, Bellmon, Drayton & Turner. Time: 2:35)
Arranged by Bobby Martin

4. BUMBLE BEE (Sting Me)
(By Akines, Bellmon, Drayton, Turner & Sigler. Time: 2:13)
Arranged by Lenny Pakula

5. DON'T LET THE GREEN GRASS FOOL YOU
(By Akines, Bellmon, Drayton & Turner. Time: 2:46)
Arranged by Lenny Pakula

SIDE TWO

1. (Part I) GET ME BACK ON TIME, ENGINE NUMBER 9
(By K. Gamble & L. Huff. Time: 2:46)
Arranged by Bobby Martin

(Part II) GET ME BACK ON TIME, ENGINE NUMBER 9
(By K. Gamble & L. Huff. Time: 3:37)
Arranged by Bobby Martin

2. DAYS GO BY
(By U. Dozier & B. Sigler. Time: 2:24)
Arranged by Bobby Martin

3. INTERNATIONAL PLAYBOY
(By Dozier, Sigler, Broomer & Phillips. Time: 2:26)
Arranged by Roland Chambers

4. AIN'T NO DOUBT ABOUT IT
(By K. Gamble & L. Huff. Time: 2:19)
Arranged by Bobby Martin

All the selections are published by Assorted Music, BMI.

Musical Staff: Ugene Dozier & Lenny Pakula, piano; Thom Bell, organ; Norman Harris, Roland Chambers & Bobby Eli, guitars; Ronnie Baker, bass; Earl Young, drums; Vince Montana, vibes & percussion.

The above are augmented by Don Renaldo & his string section and Sam Reed & his horn section.

Recorded at Sigma Sound Studios, Philadelphia, Penna.
Recording engineer: Joe Tarsia
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STEREO
ATLANTIC
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On Board the S/S EMERALD SEAS

ESL - 001

BILL BONAPARTE
AND THE STEEL DRUM

ESL - 001

Recorded Live On Board the S/S EMERALD SEAS







Bill Bonaparte was born and raised in Port of Spain, Trinidad in the West Indies. He has performed in Europe, the United States and throughout the West Indies.

Bill comes from a musical family. His father is a Music Professor at the University of the West Indies.

Bill plays the Saxaphone and Piano as well as writing his own arrangements.

This record is a combination of various tunes that you have heard him play on board the EMERALD SEAS. We hope that it brings back some fond memories to you.

SIDE I

INTRODUCTION YELLOW BIRD
HELLO DOLLY
GRANADA
NEVER ON SUNDAY
ALDILA
HAVA - NAGILAH
THEME FROM GODFATHER
SOMEWHERE MY LOVE
(Dr. Zhivago Theme)

SIDE II

OKLAHOMA
BEER BARREL POLKA
BRIDGE ON THE RIVER KWAI
MARINE CORPS THEME
ANCHORS AWEIGH (U.S. NAVY)
U.S. AIR CORPS
VARIOUS MARCHES
MY OLD KENTUCKY HOME
DEEP IN THE HEART OF TEXAS
YELLOW ROSE OF TEXAS
GLORY HALLELUIA
DIXIE
SAINTS GO MARCHIN' IN
YANKEE DOODLE

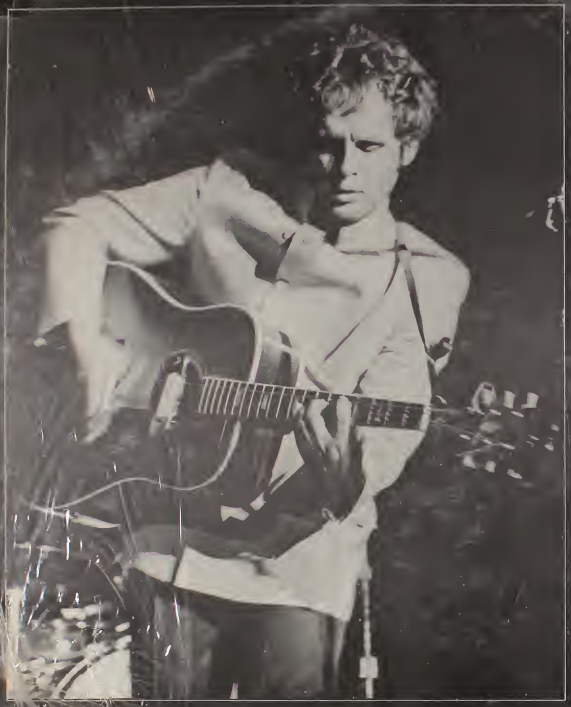
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Produced by: Frank Dorman and Gino Conti

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TIM HARDIN 4

FTS-3064



SIDE ONE:

AIRMOBILE	2:20
WHISKEY, WHISKEY	5:35
SEVENTH SON*	2:00
HOW LONG	4:30
DANVILLE DAME	2:45

SIDE TWO:

AIN'T GONNA DO WITHOUT (Part I)	2:08
AIN'T GONNA DO WITHOUT (Part II)	1:30
HOUSE OF THE RISING SUN*	3:35
BO DIDDLEY	2:45
I CAN'T SLOW DOWN	2:27
HELLO BABY	5:23

MUSICIANS:
Tim Hardin—vocals, guitar, piano
Donald MacDonald—drums
Warren Bernhardt—piano, clavinet
Daniel Hankin—guitar
Eddie Gomez—bass
Mike Manieri—vibes

All compositions (except*) written and sung by Tim Hardin, published by Faithful Virtue Music Co., Inc. (BMI)
Recorded live at Town Hall, New York City, on April 10, 1968

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SINFONIA CARIOCA
SAUDADES DO RIO ANTIGO
RIO DE JANEIRO A JANEIRO
AQUARELA DO BRASIL

Lado B:

DOBRADO DOS QUATROCENTOS JANEIROS
A VOZ DO MORRO
ENSAIO DA ESCOLA (Batucada)
MADUREIRA CHOROU
CIDADE MARAVILHOSA



Batucada, samba, o morro — mundo diferente dos dramas e paixões violentas; da valentia de homens que fazem do amor-próprio e da honra as imagens de seus mais sagrados ídolos — o asfalto, dos arranha-céus, da fantasia e da ostentação; as praias mundialmente famosas, o pranto de um povo que consegue sublimar suas dores no torvelinho frenético dos ritmos alucinantes do carnaval mais famoso do mundo, são alguns aspectos a encenar o tema carioca.

Há quatrocentos anos o Rio tem sido palco das mais formosas histórias, com episódios do mais puro lirismo, em razão da personalidade inconfundível de sua gente.

E chegada a hora de comemorar o acontecimento de seu quadringentésimo aniversário e, neste ensejo, a "G. C. A. WILLIAM" não poderia ter sido mais conveniente do que com o feliz lançamento dêste LP.

Aqui estão reunidos alguns trabalhos de grandes mestres de nossa música popular com o ritmo mais genuino desta terra, mais a atuação de artistas que sabem prestigiar, de modo excepcional, a arte das difíceis interpretações dos motivos populares. Estas qualidades fazem dêste LP algo de invulgar legitimidade ,o que nos possibilita a antevisão do mais absoluto sucesso.

Herbert Dau

Batucada, samba, les collines, le monde different des drames et passions violentes, la vaillance des hommes qui font de l'amour propre et de l'honneur images de ses idoles les plus sacrées.

Asphalte, les gralte-ciel, la fantasie et l'ostentation, les plages mundialement fameuses, les larmes d'un peuple qui ont parvenu d'oublier ses douleurs dans les ritmes frenetiques du carnaval le plus fameux du monde, ce sont quelques uns des aspectes a enscenè le theme carioca. Pour quatrecent années Rio est scène des plus fameuses histories, avec des épisodes des grands lyrismes en raison de la personalité inconfundible de son peuple. Est arivée l'heure de comemorér cet evénement et dans son anniverssaire "G. C. A. WILLIAM" ne pouvais être plus utile avec l'inscription de cet LP.

Ici sont reunies quelques travailles des grands maitres de notre musique populaire avec le rythme le plus pur de notre pays, avec la colaboration des artistes qui prestigient d'une maniére exceptionel, l'art des plus dificiles interpretations des motives populaires c'est qualité font de cet LP la possibilité de prevoir le plus grand succés.

Paulo Duque

Batucada, samba, o morro — that different world of dramas and violent passions of those who love and honour the images of their most sacred idols — the streets, the sky-scrapers, the fancy, the boasting ,the world famous beaches, the crying of a people that can sublimate its sorrows and grief in the mad whirlwind of the hallucinating rythms of the most famous carnival in the world ... these ... are some aspects that show the carioca theme.

For the last four hundred years, Rio has been the stage of the most beautiful stories, with chapters of the purest lyricism that meet the unmistakable personality of its people.

Now, as it is high time to commemorate its four hundredth anniversary, "G. C. A. WILLIAM" could not have been more considerate in casting this LP.

Here are some works by the great masters of our popular music, with the most genuine and typical rythm of this country, together with the endeavour of the artists who know to give prestige, in an exceptional way, to the art of the difficult interpretations of the popular motives.

All this stamp this LP with a very unusual legitimacy, and make us forsee the greatest success possible.

Nelson C. Medina

Uma produção Ary de Oliveira - Ruben Carneiro

GRAVAÇÕES CULTURAIS ARTÍSTICAS WILLIAM

RUA BUENOS AIRES, 17-S. 22/23 - TELS.: 31-3290 - 31-3255 - RIO-GB.

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Lay-out de Douné
D. Artístico: Paulo Nunes

Commander
STEREO


I think we're alone now
with
TOMMY JAMES &
THE SHONDELLS
ROULETTE
R 25353

A Gentry-Cordell Conception

ROULETTE

R 25353
SR 25353

I think, we're alone now

TOMMY JAMES & THE SHONDELLS



Pete Lucia | Mike Vale | Tommy James | Ronnie Rosman | Ed Gray

1.	**I THINK WE'RE ALONE NOW**	2:08	
2.	**TRUST EACH OTHER IN LOVE**	2:08	
3.	**WHAT I'D GIVE TO SEE YOUR FACE AGAIN**	3:15	
4.	**BABY LET ME DOWN**	1:43	
5.	**LET'S BE LOVERS**	2:18	
6.	**RUN, RUN, BABY, RUN**	2:18	
1.	**MIRAGE**	2:30	
2.	**I LIKE THE WAY**	2:42	
3.	**CALIFORNIA SUN**	2:59	
4.	**(BABY, BABY) I CAN'T TAKE IT NO MORE**	2.17	
5.	**GONE, GONE, GONE**	2:13	
6.	**SHOUT**	1:50	

Arranged & Conducted by **Jimmy "Wiz" Wisner** Produced by **Bo Gentry & Ritchie Cordell**

Talk about delayed reaction! TOMMY JAMES & THE SHONDELLS made a record three years ago and nothing happened. But nothing! They kept at it, however, and somehow, somewhere a lone disc jockey, rummaging through his file of old 45's, decided to play it–and there you have it. Success! Suddenly the record was on the charts and everybody was talking about this "new group." They were an overnight success after three years.

That record, as everybody must know by now, which catapulted TOMMY JAMES & THE SHONDELLS to national fame was *HANKY PANKY*, and they have since followed up their first million seller with two other smash singles, *SAY I AM* and *IT'S ONLY LOVE*. Now with their fourth #1 record–also on its way to selling over a million copies–*I THINK WE'RE ALONE NOW*, TOMMY JAMES & THE SHONDELLS have made an indelible mark in today's pop market. They are a combination that is here to *stay*.

A group whose versatility cannot be equaled, they are at home as much with an up-tempo tune as with a ballad–each song is treated with either the beat or smoothness it calls for. And in addition to their great singing ability, the boys have acquired enviable skill as instrumentalists. You will hear Tommy James on guitar, accompanied by Ed Gray also on guitar, Ronnie Rosman on piano, organ and cordovox, Mike Vale on bass and piano, and Pete Lucia on drums.

I THINK WE'RE ALONE NOW represents the recording debut of the group with the brilliant young genius of Bo Gentry and Ritchie Cordell. This unique producing team brings to the studio their own *conception* of today's sound–and so successful was the first Gentry/Cordell/James "conception" that Tommy asked the boys to produce this entire album.

The arrangements move with exciting spontaneity and are at the same time, sophisticated, relaxed and informal. Each song is interpreted individually and with an inimitable brand of styling that gives the LP a sound not to be equaled. TOMMY JAMES & THE SHONDELLS wailing and blending to MIRAGE... I LIKE THE WAY...RUN, RUN, BABY, RUN...GONE, GONE, GONE...twelve hit songs, every one a winner–enticing the listener to come back for more...TOMMY JAMES & THE SHONDELLS the most promising pop vocal group today.

GERRY COUSINS



Ritchie Cordell



Bo Gentry

Roulette Records Inc., 1631 Broadway, N.Y., N.Y. / Recorded at Allegro: Engineer, Bruce Steple / Cover Art & Design: Jack Lonshein

KM 113

GUITAR SOLOS



BOB HADLEY

Side One:
WRECK OF THE LAST STEAM ENGINE TRAIN 3:05
DAY AFTER PAY DAY 3:16
COME ALL YE FAIR AND TENDER MAIDENS 2:40
CHORALE FROM BEETHOVEN'S NINTH SYMPHONY 2:14
HARVEST TIME 2:17

Side Two:
BLACKBERRY PICKING 3:55
SUE 2:15
SUMMER AND FALL 2:45
THE FIRST SNOWFALL 2:43
REFLECTIONS ON ENGLISH BAY 3:23

Bob Hedley is a composer and player in what may be the only modern school of fingerpicking guitar . . . John Fahey, who has been a major influence on Bob's work, calls this style American Primitive Guitar, thinking of "Primitive" in the sense of unschooled rather than crude. Neither John nor Bob has had much if any formal training on their instrument. Dale Miller, who like almost every fingerpicking guitarist of any stature, plays pieces in the style, calls it "Cotton-Picking" after Elizabeth Cotton whose music lies behind that of Fahey and Hadley, and Miller himself for that matter.

Whatever it is called, the style has sprung up nationwide in the past ten years. John Fahey and Leo Kottke are its best known practitioners but Bob Hadley has been playing in Vancouver for years; and even now Steve Connolly in Tahoe City, California and Arvid Smith in Melrose, Florida are working in this style. Who knows how many dozens of other as yet unheard of musicians are creating these kinds of pieces.

Much of Bob Hadley's music is characteristic of the school. To get some insight into what these people are doing, compare the music on this album with that of Dave Laibman, the leading ragtime guitar arranger. Dave's work can be found on several Kicking Mule albums performed by himself, or Stefan Grossman. He is transcribing classic piano rags for the guitar. Working typically in standard tuning, he creates very intricate and difficult pieces which require a tremendous skill in the chording left hand before the guitarist has a ghost of a chance of playing them. Much thought goes into each measure, and the piece can be measured against the original rag, or the body of rags, to see how successful it is.

By contrast Bob Hadley does not work with difficult chords. He works with *tunings*. Every piece on this album is in an open tuning, and some of them, like Open D Modal Sharped, are quite unusual for guitarists. The work of the left hand is not to finger difficult chords, it is to find chords that sound good against the open strings. Bob is an improvising guitarist, when he creates, although many of his pieces are set by the time he records them. He creates by working in a certain tuning, listening to the sounds it makes. "I try out various combinations, experiment for hours until something interesting emerges." When it does he remembers it, and works it into the pieces that he is creating. Basically a romantic or abstract composer, he is transcribing nature onto the guitar in such pieces as *Summer and Fall*, or *Reflections on English Bay*. The concern is with how the sounds, the melodies and rhythms fit together, and suggest the subject of the piece; and each piece succeeds or fails according to how you like it. With this immense concern for sound, it is no wonder that the bottleneck with its grand sliding notes finds much use in this school.

After hearing Bob fingerpicking *Beethoven's Chorale* a newspaper interviewer asked if he played any other classical composers. "Yes," was the reply, "I play Fahey, and Kottke, and myself". There is a certain deliberateness and restraint in the playing that can easily show you why Bob, and I believe John before him, think of themselves as classical composers and players. But this is not the classical music of Europe, the music of Segovia and Bream. "They have more freedom in their left hand, and they tend to develop the contrapuntal possibilities more. But that is also their weakness: a lot of their music comes out sounding like finger exercises. We've tried to change that. We've tried to put more life back into the music."

We were very happy to get Bob on Kicking Mule. We conceived of the label as a showcase for new composers, and for good players, and Bob is both of these. He is also able to write tab, and so we can present with this album a booklet of tab transcriptions for the guitar of Bob's music. This is one of the first transcriptions available of this important style, and we hope that with the tuning information in these notes, it will enable guitarists to get into the style quickly. To master it is another question. It is not enough to be able to learn to play the pieces as well as Bob Hadley, or John Fahey. To really master this style you must be able to create in it, for this is a creators style. These open tunings, and there are many more, and these compositional concepts open up a new and largely unexplored country to the composer for the guitar.

We hope that you enjoy this album, and the booklet that goes with it. We will be glad to hear from you, and if there are any questions that you have about the music, Bob Hadley can be contacted thru Kicking Mule.



Peace,
ED Denson

ABOUT THE PIECES: Bob Hadley tunes his guitar a half-step high to get a brilliance in the tone. The tunings given here are relative then, and if you want to play along with the record you will have to sharp each string.

BREAKWAY: Tuning: Open G (DGDGBD), bottleneck. A train to freedom. If you are going to try to play this one, experiment with the bottleneck a bit first. The slides on individual strings are gotten by tilting the bottleneck away from the neck.

DAY AFTER PAY DAY: Tuning: Open D (DADF#AD). The title refers to John Hurt's *Pay Day* which is the foundation for the opening melody. The Kinship between sitar music and certain Appalachian structures which emerges in this piece has long intrigued me.

COME ALL YE FAIR AND TENDER MAIDENS: Tuning: Open D. This tune, like many Appalachian songs, seems to me to have an ancient quality which feels like an old memory.

BEETHOVEN'S CHORALE: Tuning: Open D. The Chorale displays, I think, the artificiality of such classifications as "classical", "folk" and so forth. Players should note that in this piece, like the first half of Day after Pay Day, the thumb carries the melody in certain parts.

HARVEST TIME: Tuning: Open D Modal (DADGAD) This is a banjo tuning, and you'll find it helpful to think of the banjo when you play it. I wanted to be able to sing this tune, but didn't know the words to Shady Grove, so I wrote some new ones.

BLACKBERRY PICKING: Tuning: Open G. A nostalgic tune about Fairfax County, Virginia where I grew up.

SUE: Tuning: Open G. This is a fairly simple piece with lots of triplets. You might start on it if you are wondering where to begin.

SUMMER AND FALL: Tuning: Open G, picked with bottleneck parts. Or you might start with this one.

FIRST SNOWFALL: Tuning: Open G. I was playing *Jesu, Joy of Man's Desire* as Leo Kottke does, and it started changing. You might consider this piece transformations on a theme by Bach.

REFLECTIONS ON ENGLISH BAY: Tuning: Open D Minor (DADFAD). This piece was largely composed on the beach of Vancouver's Bay, surrounded by mountains. It has become a friend to me. Guitarists should note that here the melody trades back and forth between the thumb and the fingers a lot. I don't know why that is.



Bob Hadley was born in Alabama, but raised in Fairfax County, Virginia just south of Washington D.C. He grew up there during the folk renaissance, and can recall hearing his first folk music on the radio. At the age of 17 he took up the guitar, first learning from a Pete Seeger instructional album. While at high school he heard another student, Leo Kottke, play and was deeply impressed with the beauty of the style Leo used. He also heard the records of Mississippi John Hurt, and John Fahey, and these people along with Elizabeth Cotton became the major influences on his work. Largely self-taught, Bob has token but few guitar lessons, and does not read music. He is a graduate in philosophy with a PhD from the University of British Columbie, and now lives and performs in Vancouver.

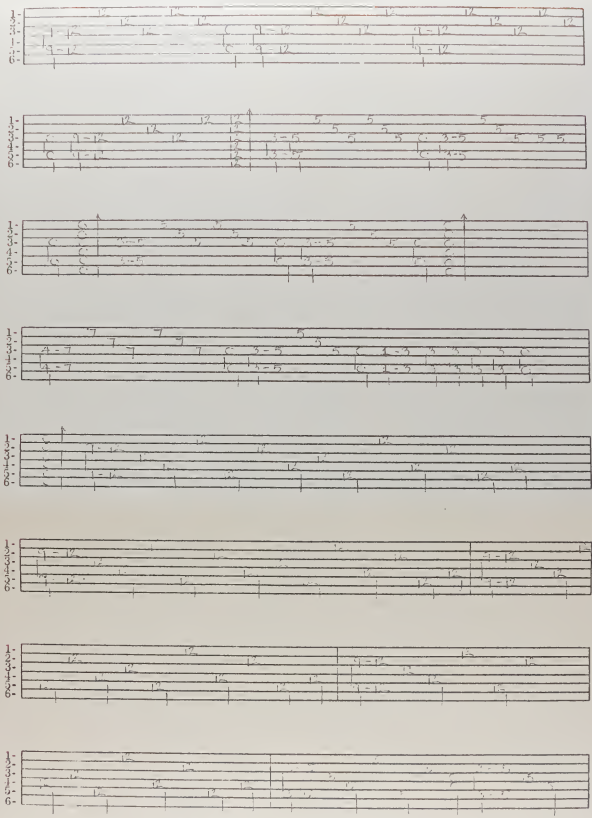
We have made up a tablature book to go with this record. A special coupon is inside with a sample page from the book, which will allow you to get the book for a modest postage charge. If you buy this album used or wish another copy of the book, send $1 to Kicking Mule Records, Box 3233, Berkeley, Ca 94703.

P 1975 Kicking Mule Records

KICKING MULE RECORDS
BOX 3233, BERKELEY, CA 94703

KM 113

BREAKAWAY Tuning: Open G, sharped (DGDGBD)#



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KM 113 BOB HADLEY THE RAVEN THIS IS THE COUPON TO USE TO GET THE BOOK FOR KM 113

Hello, we've prepared a tab booklet to accompany this record, giving one of the first tab transcriptions of the Cotton-Fahey-Kottke-Hadley style. If you would like a copy please send us this coupon with 50¢ postage and handling. For an additional 50¢ binding fee we can send you the booklet in spiral binding so it will lie flat.

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Stefan Grossman

Stefan Grossman is one of the foremost fingerpickers of this generation. Deciding early in his teens that being a musician beat being an architect, he begain studying with the great masters of the style: Rev. Gary Davis, Mississippi John Hurt,& Skip James. For more than a decade he has been playing, teaching, performing, and writing about the country blues and ragtime guitar, and now with about a dozen books and even more albums under his belt, he has established a world-wide reputation. Kicking Mule is pleased to be issuing the cream of his recorded music in the United States.

KM 105- ACOUSTIC MUSIC FOR THE BODY AND SOUL. This lp is a combination of the best material from two English lp's, selected by Stefan. It is original as well as traditional, and includes much singing. The original titles were: Gramercy Park Sheik, and Aunt Molly's Murray Farm. A tab book is in preparation.

Titles: Mississippi Blues # 2; Lena Anne; Little Rock Blue # 2; Money's All Gone; Gentle Joys, Gentle Sorrows; Aunt Molly's Murray Farm; Foregone Conclusion; Crow Black Squall; Religious Trainfare Blues; Hans Fried; Number One; Requiem for Pat Kilrow; Wall Hollow Blues.

KM 102 YAZOO BASIN BOOGIE - with tab book (See the Blues Section for Details)

KM 109 HOW TO PLAY THE BLUES GUITAR with Rory Block, tab instruction book.(See the Instruction section for details)

KM 112 FINGERPICKING GUITAR TECHNIQUES, tab instruction book (See the Instruction Section for Details)

KM 115 HOW TO PLAY THE RAGTIME GUITAR with Ton Van Bergeyk, tab instruction book. (See the instruction section for details.)

In preparation: MEMPHIS JELLYROLL. For Stefan's books and tapes, write Stefan Grossman, 32 Gramercy Park South (#14A); New York, N.Y. 10003.

Two Treats

KM 108 FIVE STRING BANJO by Art Rosenbaum. Art plays and sings 19 banjo tunes he adapted from his wide researches into pre-bluegrass traditional banjo styles. This is a nice mellow album by an acknowledged master banjoist, who ventures some harmonica as well. The lp comes with historical notes, tuning information, tab book.

Titles: Sally Goodin, Had A Little Fight in Mexico; Liberty; Going Cross the Sea; Old Ruben; Got A Little Home to Go To; Grub Spring; Texas Rangers, Dry and Dusty; Turkey in the Straw, Waterbound; Grey Eagle; Muskrat; Make Me A Pallet; John Henry.

In preparation: HOW TO PLAY THE FIVE STRING BANJO. Art's book OLD TIME MOUNTAIN BANJO is published by Oak, and available at most local superior music stores.

KM 113 THE RAVEN- guitar solos by Bob Hadley. An expatriate from Washington D.C. now living in Vancouver, Bob is a striking composer/performer in the Cotton- Fahey-Kottle idiom. He produced this lp, and was selling it at impromptu concerts on the UBC campus when we met him thru a tip from Guitar Player Magazine. His music starts where early Fahey left off, and pursues short coherent compostions exploring the still dark continent of open tunings. There are many new beauties in the music, and Bob plays strongly and briskly, from a traditional base. There is some bottleneck, and a complete tab book- we believe the first offered in this style.

Titles: Breakaway; Day After Pay Day; Come All Ye Fair and Tender Maidens; Chorale from Beethoven's Ninth Symphony; Harvest Time; Blackberry Picking; Sue; Summer & Fall; The First Snowfall; Reflections on English Bay.

Kicking Mule Records, including tab books, are available for $5.25 each plus $1 per order postage and handling. In California add sales tax; in Canada add $1 post age; for airmail abroad add $2 postage. KM Records Box 3233 Berkeley, Ca 94703



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वॉर्नरचा दणका!

हैदराबादचा बंगळुरुवर ८ बळी राखून विजय

पीटीआय, बंगळुरु

झटपट अर्धशतकाळ्यानंतर डेव्हिड वॉर्नरने रचलेल्या पायावर शिखर धवनने विजयी कळस चढवून सनरायझर्स हैदराबादला पहिला विजय मिळवून दिला. रॉयल चॅलेंजर्स बंगळुरुला घरच्या मैदानावर हैदराबादने ८ बळी राखून पराभूत केले.

प्रथम फलंदाजी करणाऱ्या बंगळुरुच्या खिंड लेन आणि विराट कोहली (४१) यांनी ८१ धावांची सलामी दिली. प्रवीण कुमारने (२१) बाद करुन हैदराबादला दिलासा मिळवून दिला. कोहली आणि एबी डी व्हिलियर्स (४६) वगळता बंगळुरुच्या एकाही फलंदाजाला मोठी धावसंख्या उभारता आली नाही. ३७ चेंडूंत ४ चौकार व २ षटकार खेचून ४१ धावा करणाऱ्या कोहलीला रवी बोपाराने त्रिफळाचीत केले. कोहली उरलेली कसर भुवनेश्वर कुमारने पूर्ण करुन बंगळुरुचा डाव १६६ धावांत गुंडाळला.

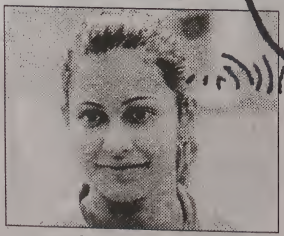
या माफक धावांचा पाठलाग करताना हैदराबादचे सलामीवीर डेव्हिड वॉर्नर आणि शिखर धवन यांनी पहिल्या षटकापासून बंगळुरुवर हल्ला चढवत ८१ धावांची सलामी दिली. वॉर्नरने २७ चेंडूंत ४ चौकार व ४ उत्तुंग षटकार खेचून ५७ धावांतची ताबडतोड खेळी केली. मात्र, युझवेंद्र चहलने वॉर्नरला पायचीत करुन हैदराबादला पहिला धक्का दिला. त्यापाठोपाठ केन विलियन्मसनही चहलच्या गोलंदाजीवर यष्टीचीत झाला. त्यानंतर धवन आणि लोकेश राहुल यांनी संयमी खेळ करून हैदराबादचा विजय निश्चित केला. धवनने ४ चौकार आणि २ षटकारांच्या जोरावर नाबाद ५० धावांची खेळी साकारली

...ार), कोरे अँडरसन, एडन ब्लिझार्ड, ...डि लॉन्ज, आरोन फिंच, श्रेयस ...वूड, सिद्धेश लाड, मिचेल मॅक्लेघान, ...ग्यान ओझा, हार्दिक पंड्या, पार्थिव ...अंबाती रायुडू, लेंडल सिमन्स, ...दैत्य तरे, विनय कुमार, अक्षय वाखरे. ...अंकित शर्मा, ब्रेनडर स्नान, रजत ...जेम्स फॉकनर, दीपक हुडा, धवल ...स मॉरिस, करुण नायर, अभिषेक ...दिनेश साळुंखे, संजू सॅमसन, ...हुल टेवाटिया, रस्टी थेरॉन, ...

...क्षेपण : सोनी सिक्स वाहिनीवर.

...री थोडक्यात हुकली

...ा)



अन्नू राज सिंग ५५व्या स्थानावर गेल्याने तिचे स्पर्धेतील आव्हान संपुष्टात आले आहे.

...षक ...ूल ...उक ...संधी ...०० ...राच ...मुळे

...पर्धा

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ग कार्यक्रम तसेच हिवताप,
या इ. रोगांच्या उपचार व
ाबवणे. या कार्यक्रमांतर्गत
योजना राबविण्यात येते.
ता व बाल आरोग्याविषयी
करणे, प्रसूतीपूर्वी तपासणी,
गोळ्या इ. माहिती मातांना
च्ये वाढ करणे. गेल्या सात
लक्षात येते
ने देशाच्या
ला आहे.

डॉ. जी. आर. पाटील
grpatil2020@gmail.com

घडवून आणता येतो. त्यांना रोगप्रतिकारक अँटीबॉडीज निर्माण करण्यासाठी भाग पाडले जाते. याकरता अर्धमेले किंवा मृत जिवाणू/ विषाणू शरीरात न टोचता हे अँटीबॉडीज शुद्ध स्वरूपात शरीरात टोचले जातात. जैवतंत्रज्ञानाचा आधारे तयार करण्यात आलेली लस अधिक परिणामकारक असते. त्यांची क्षमताही अधिक काळासाठी टिकून राहते. उदा. पोलिओ, हिपॅटायटिस बी लस.

खाद्य लसी : जनुकीय तंत्रज्ञानाच्या साहाय्याने खाद्यपदार्थांमध्ये किंवा फळांमध्ये रोगकारक जीवाणूविरुद्ध काम करणारी प्रथिने निर्माण करून त्याचा वापर खाद्य स्वरूपात करता येतो. उदा. जनुकीय तंत्रज्ञानाच्या साहाय्याने असे बटाटे निर्माण केले जातात, की ज्यात

भविष्यकाळात स्टेम सेल
रोपण तयार करणे शक्य

निदान शास्त्र : जैवतंत्रज्ञ
जनुकांची भूमिका आधी
रोग होण्याच्या आधीच
या तंत्रज्ञानाचा वापर क
लक्षणे दिसण्याआधीच य
आहे. जैवतंत्रज्ञानाच्या म
वापर करून कर्करोगाचे नि
इलिसा किंवा वेस्टर्न ब्लॉ
निदान करणे शक्य झाले

(भा




lab056b

Ventures

UNITED ARTISTS RECORDS

04004



program 1

Hawaii Five-O

Let's Go

Theme From "The Wild Angels"

Light My Fire

Respect

program 2

Telstar

(I Can't Get No) Satisfaction

The Pink Panther Theme

Classical Gas

Games People Play

program 3

Apache

Tequila

Grazing In The Grass

The Ballad Of Bonnie & Clyde

Down On Me

8
04004

program 4

No Matter What Shape (Your Stomach's In)

Oh, Pretty Woman

Happy Together

Proud Mary

Georgy Girl

United Artists Stereo-Tape

Entertainment from Transamerica Corporation

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Printed in U.S.A.

CROSBY, STILLS, NASH & YOUNG
So Far

1 Total Time: 10:58
Déjà Vu
Helplessly Hoping
Woodstock

2 Total Time: 10:58
Helpless
Suite: Judy Blue Eyes

3 Total Time: 10:46
Teach Your Children
Our House
Guinnevere

4 Total Time: 10:38
Wooden Ships
Ohio
Find The Cost Of Freedom

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Printed in U.S.A.


Simon and Garfunkel
Parsley, Sage, Rosemary and Thyme

18 10 0132

SIMON AND GARFUNKEL

PARSLEY, SAGE, ROSEMARY AND THYME

PROGRAMS

1	SCARBOROUGH FAIR/CANTICLE ■ THE 59th STREET BRIDGE SONG (Feelin' Groovy) ■ FLOWERS NEVER BEND WITH THE RAINFALL
2	PATTERNS ■ CLOUDY ■ FOR EMILY, WHENEVER I MAY FIND HER
3	HOMEWARD BOUND ■ THE DANGLING CONVERSATION ■ A POEM ON THE UNDERGROUND WALL
4	THE BIG BRIGHT GREEN PLEASURE MACHINE ■ A SIMPLE DESULTORY PHILIPPIC (Or How I Was Robert McNamara'd Into Submission ■ 7 O'CLOCK NEWS/SILENT NIGHT

COLUMBIA TC8

8-TRACK STEREO TAPE CARTRIDGE

AMPEX

STEPHEN STILLS 2

8



8

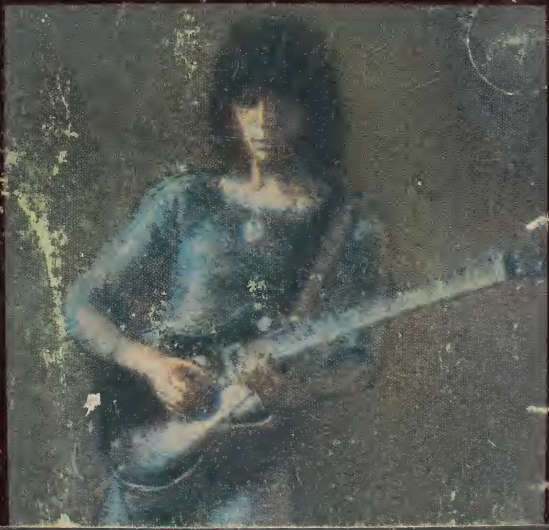
1
TT: 10:42
CHANGE PARTNERS
MARIANNE
OPEN SECRET

2
TT: 10:35
NOTHIN' TO DO BUT TODAY
SUGAR BABE
KNOW YOU GOT TO RUN

3
TT: 10:49
ECOLOGY SONG
WORD GAME
FISHES AND SCORPIONS

4
TT: 10:39
RELAXING TOWN
SINGIN' CALL
BLUEBIRD REVISITED

JEFF BECK
BLOW BY BLOW



PEA 33409

DOLBY B NR

X798

JEFF BECK
BLOW BY BLOW

PROGRAMS

1 YOU KNOW WHAT I MEAN ■ SHE'S A WOMAN ■ CONSTIPATED DUCK

2 AIR BLOWER ■ SCATTERBRAIN

3 CAUSE WE'VE ENDED AS LOVERS ■ THELONIUS ■ FREEWAY JAM (Part 1)

4 FREEWAY JAM (Conclusion) ■ DIAMOND DUST

This tape is mastered to Dolby "B" standards for noise reduction. Decrease treble response when playing on non-Dolbyised equipment

Epic

8-TRACK STEREO TAPE CARTRIDGE

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TRIUMPH—Just a Game

RCA
AFK1-3224

DOLBY SYSTEM®

Program 1 Movin' On • Lay It on the Line • Young Enough to Cry
American Girls

Program 2 Just a Game • Fantasy Serenade • Hold On • Suitcase Blues

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Produced by Mike L
for Attic Records




Triumph—Just A Game
Movin' On • Lay It On The Line • Young
Enough To Cry • American Girls
RCA
AFK1-3224
1
℗ 1979 RCA Records • Printed in U.S.A.

Triumph—Just A Game

Just A Game • Fantasy Serenade • Hold On • **Suitcase Blues**



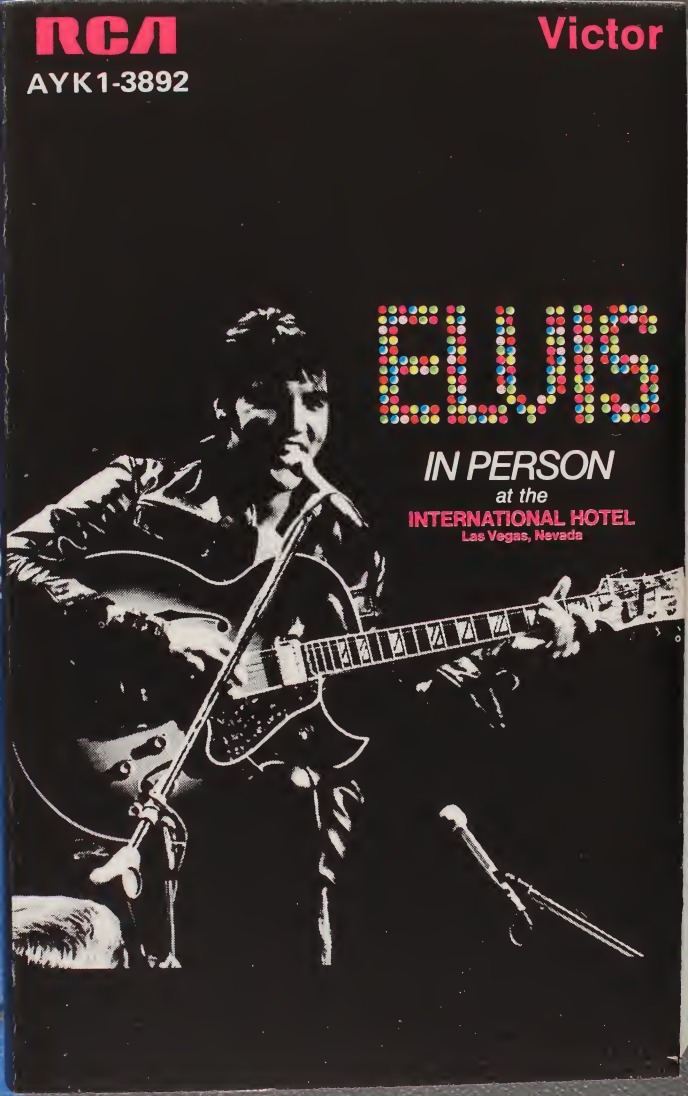
AFK1-3224

2

℗ 1979 RCA Records • Printed in U.S.A.

RCA Victor

AYK1-3892



Program 1 (18:06)
Blue Suede Shoes • Johnny B. Good*
Hound Dog
Can't Help Falling in Love*††
Are You Lonesome Tonight* • Words*
I Can't Stop Loving You*

Program 2 (18:06)
All Shook Up*
Suspicious Minds*†
Medley: Mystery Train; Tiger Man
In the Ghetto*†
My Babe**

Previously released as PK-1634

1970, RCA Records, New York, N.Y. • Printed in U.S.A.



Recorded "On Stage"

†Arranged by Mike Le

††Arranged by Billy G

*with The Imperials
The Sweet Inspirati

**with The Sweet Insp

The Imperials Quartet
the courtesy of Impac

The Sweet Inspiration
the courtesy of Atlant

Elvis in Person at the International Hotel, Las Vegas, Nevada

Blue Suede Shoes • Johnny B. Good
Hound Dog • Can't Help Falling in Love

AYK1-3892

RCA



1

Are You Lonesome Tonight • Words
I Can't Stop Loving You

Printed in U.S.A.

Elvis in Person at the International Hotel, Las Vegas, Nevada

All Shook Up • Suspicious Minds

Medley: Mystery Train; Tiger Man

AYK1-3892

RCA



2

In the Ghetto

My Babe

Printed in U.S.A.

BILLY



SQUIER

ALL NIGHT LONG • ROCK ME TONITE •
EYE ON YOU • TAKE A LOOK BEHIND
YA • REACH FOR THE SKY •
(ANOTHER) 1984 • FALL FOR LOVE •
CAN'T GET NEXT TO YOU • HAND-ME-
DOWNS • SWEET RELEASE

Produced by Billy Squier
and by Jim Steinman for Obsidian Productions, Inc. / Recorded & Mixed by Tony Platt

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A Capitol Record

PRINTED IN U.S.A.

HIGH QUALITY

DOLBY HX PRO

Produced by Billy Squier
and by Jim Steinman for Obsidian Productions,
recorded by Tony Platt at the Power Station, N.Y.C., assi
Gary Rindfuss

additional recording & mixing: Battery Studio 1, London
tape-op: Anjali Dutt

mastered at Sterling Sound by George Marino

album coordination: Roger R. Vitale, Don Ketteler

production assistant: John Jansen

technical supervision & maintenance: Frank Levi

Billy Squier: vocals, guitars, synclavier
Bobby Chouinard: drums
Alan St. Jon: keyboards & synthesizers, backing vocals
Jeff Golub: guitar & slide
Doug Lubahn: bass, backing vocals

additional musicians –
Brian May: guitar solo "1984"
Alfa Anderson: backing vocals "1984"
Rory Dodd, Eric Troyer: backing vocals "fall for love", "re
the sky"
Jimmy Maalen: miscellaneous percussion
Larry Fast: synthesizers
. . . synchronization – J. B. Moore

cover design & illustration – Bill Smith (racket)
rear cover collage & inner sleeve design – John Van Ha
photography – Norman Seeff

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to P.O. box 2404, Hollywood, California 90028

. . . special thanks to the staff of the Ritz Carlton Hotel,

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All Night Long • Rock Me Tonite • Eye On You • Take A Look Behind Ya •
Reach For The Sky

Produced by Billy Squier
and by Jim Steinman for Obsidian Productions, Inc. / Recorded & Mixed by Tony Platt

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PROGRAM
1
4XJ
12361

DOLBY SYSTEM
DOLBY HX PRO

BILLY SQUIER
SIGNS OF LIFE

XDR
Capitol Records, Inc.

(Another) 1984 • Fall For Love • Can't Get Next To You • Hand-Me-Downs • Sweet Release

Produced by Billy Squier
and by Jim Steinman for Obsidian Productions, Inc. / Recorded & Mixed by Tony Platt

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PROGRAM
2
4XJ
12361

DOLBY SYSTEM
DOLBY HX PRO

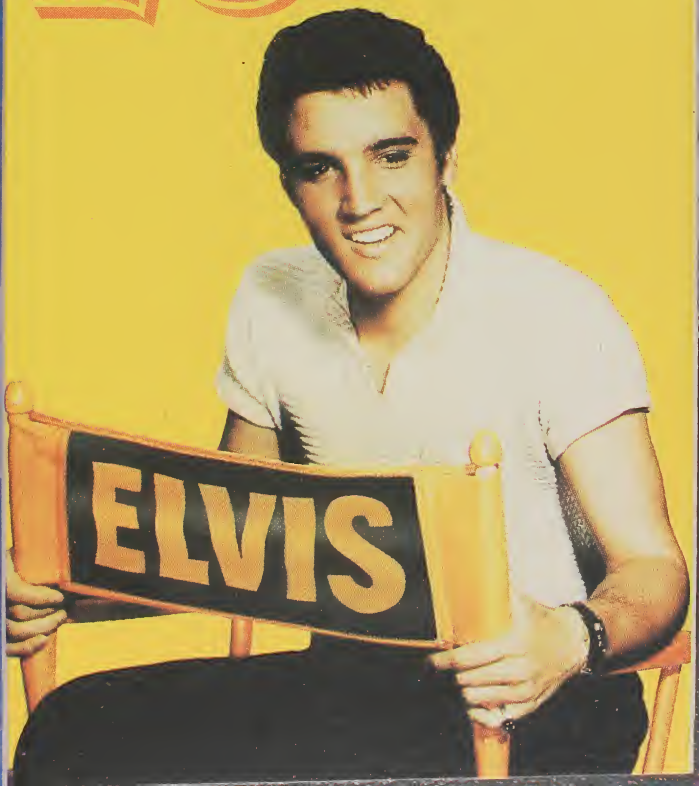
BILLY SQUIER
SIGNS OF LIFE

XDR
Capitol Records, Inc.

RCA
International

20 GREATEST HITS

VOL. 1



20 GREATEST HITS, VOL.

Programme 1

1. **MY BABY LEFT ME** (Crudup) Carlin Music
2. **HEARTBREAK HOTEL** (Axton, Durden, Pre
3. **BLUE SUEDE SHOES** (Perkins) Carlin Mus
4. **HOUND DOG** (Leiber, Stoller) Chappell-Mor
5. **(NOW AND THEN THERE'S) A FOOL SU** Leeds Music Ltd.
6. **GOT A LOT O' LIVIN' TO DO** (Schroeder, V
7. **(LET ME BE YOUR) TEDDY BEAR** (Mann,
8. **PARTY** (Robinson) Carlin Music Corp.
9. **ALL SHOOK UP** (Blackwell, Presley) Carlin
10. **OLD SHEP** (Foley) Leeds Music Ltd.

℗ 1956 (1-4,10); 1957 (6-9); 1959 (5) R

Programme 2

1. **DON'T** (Leiber, Stoller) Carlin Music Corp.
2. **HARD HEADED WOMAN** (DeMetrius) Carl
3. **KING CREOLE** (Leiber, Stoller) Carlin Music
4. **JAILHOUSE ROCK** (Leiber, Stoller) Carlin I
5. **A BIG HUNK O' LOVE** (Schroeder, Wyche)
6. **I GOT STUNG** (Schroeder, Hill) Carlin Musi
7. **ONE NIGHT (WITH YOU)** (Bartholomew, Kin
8. **LOVE ME TENDER** (Presley, Matson) Carlin
9. **I NEED YOUR LOVE TONIGHT** (Wayne, Re
10. **STUCK ON YOU*** (Schroeder, Leslie, McFa

℗ 1956 (8); 1958 (1-4); 1959 (5-7,9); 19

ELVIS PRESLEY

ALL TITLES MONO EXCEPT * WHICH IS STI

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RCA Limited, Record Division, England

My Baby Left Me
Heartbreak Hotel
Blue Suede Shoes
Hound Dog
(Now And Then There's) A Fool Such As I
Got A Lot O' Livin' To Do
(Let Me Be Your) Teddy Bear
Party
All Shook Up
Old Shep
Don't
Hard Headed Woman
King Creole
Jailhouse Rock
A Big Hunk O' Love
I Got Stung
One Night (With You)
Love Me Tender
I Need Your Love Tonight
Stuck On You

RCA

20 GREATEST HITS VOL. 1— ELVIS PRESLEY

See Inlay Card For Details



PROGRAMME 1

INTK 5115
(NK 43342)

DOLBY SYSTEM

RCA Corporation International
RCA Limited, Record Division, England

RCA

20 GREATEST HITS VOL. 1— ELVIS PRESLEY

See Inlay Card For Details



PROGRAMME
2

INTK 5115
(NK 43342)

DOLBY SYSTEM ®

RCA Corporation International
RCA Limited, Record Division, England

BEST OF THE BEACH BOYS, VOL. 2

Help Me, Rhonda • I Get Around • 409 •
Barbara Ann • Surfin' Safari • others



4XT 2706

Capitol RECORDS

CASSETTE

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HOLLYWOOD AND VINE STREETS, HOLLYWOOD, CALIF. • FACTORIES: SCRANTON, PA., LOS ANGELES, CALIF., JACKSONVILLE, ILL.

PROGRAM 1 (14:29)

Surfin' Safari • Little Saint Nick • California Girls • Help Me, Rhonda • I Get Around • Let Him Run Wild

PROGRAM 2 (14:21)

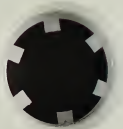
Barbara Ann • When I Grow Up • Long, Tall Texan • Please Let Me Wonder • 409 • Don't Worry Baby

Surfin' Safari • Little Saint Nick • California Girls • Help Me, Rhonda •
I Get Around • Let Him Run Wild





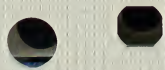




PROGRAM
1
(14:29)
4XT
2706

BEST OF THE BEACH BOYS, VOLUME 2

99





Barbara Ann • When I Grow Up • Long, Tall Texan •
Please Let Me Wonder • 409 • Don't Worry Baby



PROGRAM
2
(14:21)
4XT
2706

BEST OF THE BEACH BOYS, VOLUME 2


THE RUDY RAY MOORE ZODIAC ALBUM
with "THE MADAM"
Rated XX—
Adults Only

SIDE ONE

The Sensuous Black Woman (The Madam)

The Sensuous Black Woman Meets The Sensuous Black Man

SIDE TWO

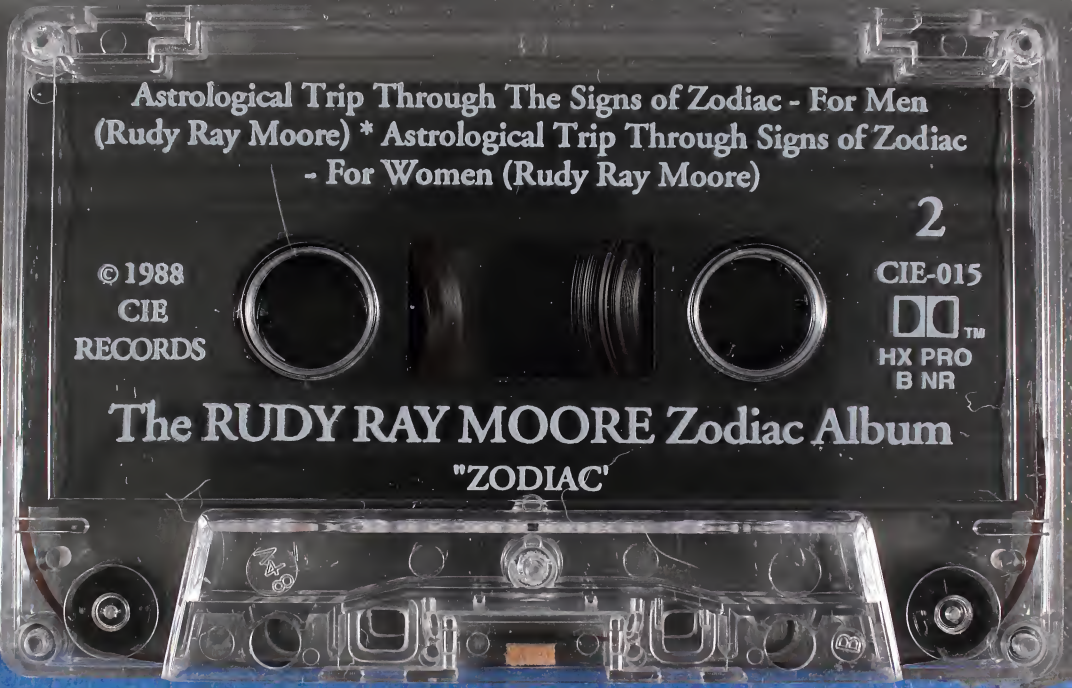
Astrological Trip Through Signs of Zodiac
- For Men (Rudy Ray Moore)

Astrological Trip Through Signs of Zodiac
- For Women (Rudy Ray Moore)

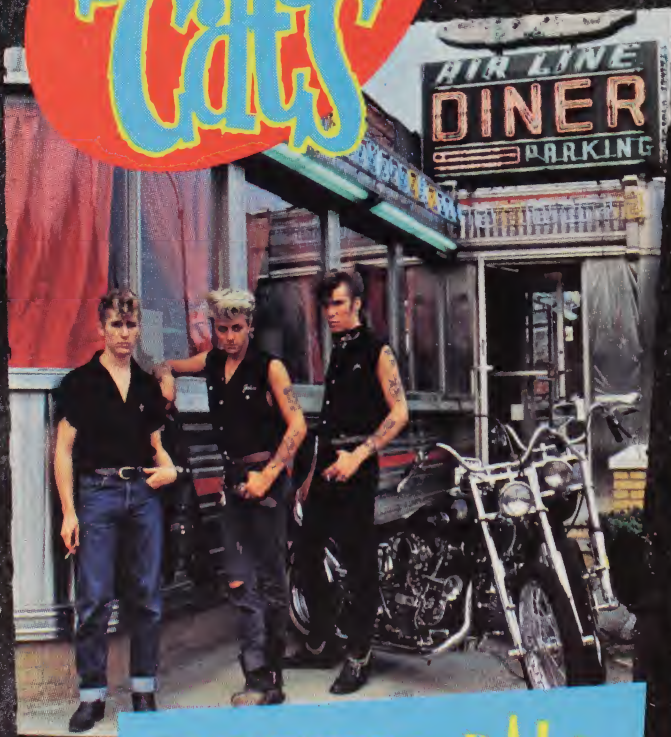


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the other in order to preserve the album continuity.

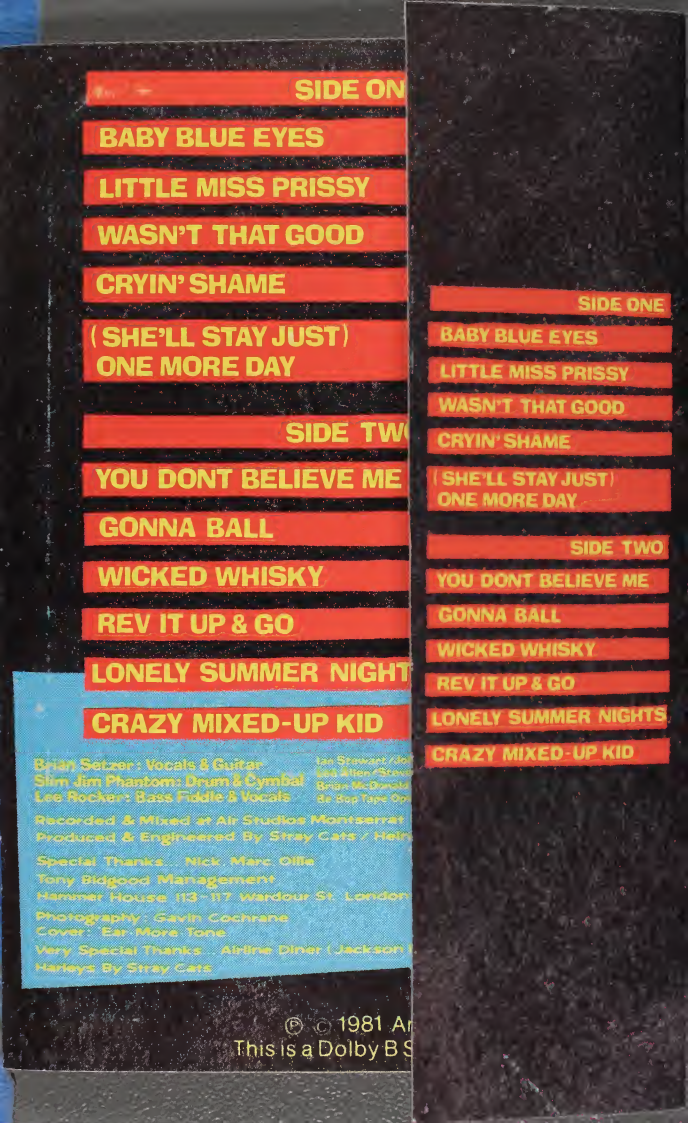

The Sensuous Black Woman (The Madam) *
The Sensuous Black Woman Meets The Sensuous Black Man
1
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CIE
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CIE-015
HX PRO
B NR
The RUDY RAY MOORE Zodiac Album
"ZODIAC"


Astrological Trip Through The Signs of Zodiac - For Men (Rudy Ray Moore) * Astrological Trip Through Signs of Zodiac - For Women (Rudy Ray Moore)
2
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CIE-015
HX PRO B NR
The RUDY RAY MOORE Zodiac Album
"ZODIAC'

Stray Cats



GONNA BALL



SIDE ONE

BABY BLUE EYES

LITTLE MISS PRISSY

WASN'T THAT GOOD

CRYIN' SHAME

(SHE'LL STAY JUST) ONE MORE DAY

SIDE TWO

YOU DONT BELIEVE ME

GONNA BALL

WICKED WHISKY

REV IT UP & GO

LONELY SUMMER NIGHTS

CRAZY MIXED-UP KID

Brian Setzer: Vocals & Guitar
Slim Jim Phantom: Drum & Cymbal
Lee Rocker: Bass Fiddle & Vocals

Recorded & Mixed at Air Studios Montserrat
Produced & Engineered By Stray Cats / Hein

Special Thanks... Nick, Marc, Ollie
Tony Bidgood Management
Hammer House 113-117 Wardour St. London

Photography: Gavin Cochrane
Cover: Ear-More Tone
Very Special Thanks... Abilene Diner (Jackson

Harleys By Stray Cats

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This is a Dolby B S

ARISTA

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Arista
Records Ltd

STEREO

TCAT
2-A

STRAY CATS—GONNA BALL

BABY BLUE EYES. LITTLE MISS PRISSY.
WASN'T THAT GOOD. CRYIN' SHAME.
(She'll Stay Just) ONE MORE DAY



1



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STEREO

TCAT
2-B

STRAY CATS—GONNA BALL

YOU DON'T BELIEVE ME. GONNA BALL.
WICKED WHISKY. REV IT UP AND GO.
LONELY SUMMER NIGHTS.
CRAZY MIXED UP KID



2



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"Weird Al" Yankovic's Greatest Hits



Fat · Eat It · Like A Surgeon · Ricky · Addicted To Spuds · Living With A Hernia · Dare To Be Stupid · Lasagna · I Lost On Jeopardy · One More Minute

Scotti Bros. Tapes, Compact Discs and Records.
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Santa Monica, CA 90405.
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Fat
(M. Jackson, A. Yankovic)

Eat It
(M. Jackson, A. Yankovic)

Like A Surgeon
(B. Steinberg, T. Kelly)

Ricky
(N. Chinn, M. Chapman, H. Adamson
E. Daniel, A. Yankovic)

Addicted To Spuds
(R. Palmer, A. Yankovic)

Living With A Hernia
(D. Hartman, C. Midnight, A. Yankov

Dare To Be Stupid
(A. Yankovic)

Lasagna
(A. Yankovic)

I Lost On Jeopardy
(G. Kihn, S. Wright, A. Yankovic)

One More Minute
(A. Yankovic)

• Fat • Eat It • Like A Surgeon • Ricky • Addicted To Spuds •

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Manufactured in the USA and distributed in the United States by [redacted] Music.

Side 1





ROCK 'N' ROLL RECORDS

5211-4-SB

DOLBY

WEIRD AL YANKOVIC'S Greatest Hits

• Living With A Hernia • Dare To Be Stupid • Lasagna • I Lost On Jeopardy •
• One More Minute •

© ℗ 1990 Scotti Bros. Records
Manufactured in the USA and distributed in the United States by RCA Music.

Side 2

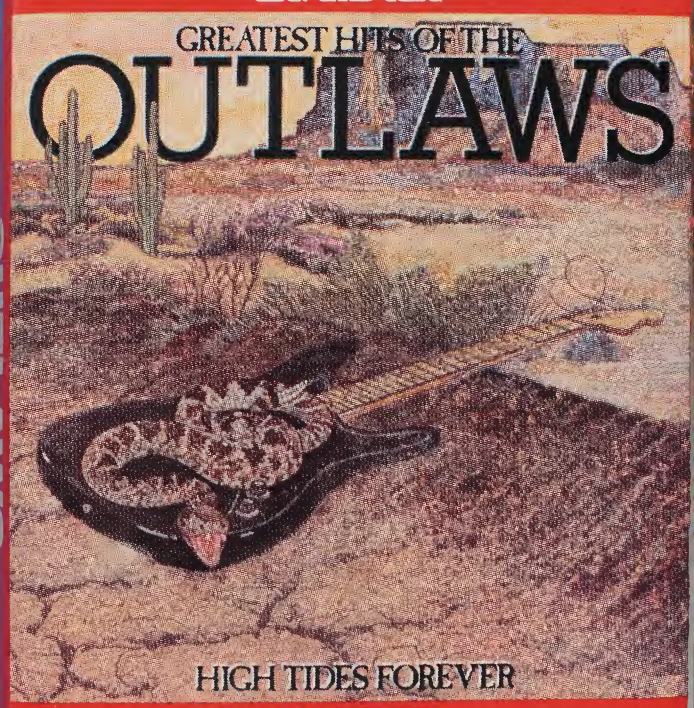


ROCK 'N' ROLL RECORDS

5211-4-SB

WEIRD AL YANKOVIC'S Greatest Hits

ARISTA™ AC8-8134



OUTLAWS

GREATEST HITS OF THE OUTLAWS,
HIGH TIDES FOREVER

ONE

Stick Around For Rock & Roll ● There Goes Another Love Song
Take It Any Way You Want It ● Green Grass & High Tides

TWO

(Ghost) Riders In The Sky (Live) ● Hurry Sundown
Holiday ● You Are The Show (Live)

NEW FROM ARISTA Qualitape OPTIMUM SOUND

SIDE ONE (Time 22:36)

Stick Around For Rock & Roll
H. Thomasson
Hustlers, Inc. (BMI)

There Goes Another Love Song
H. Thomasson, B.L. Yoho
Hustlers, Inc. (BMI)

Take It Any Way You Want It
B. Jones, H. Thomasson
Hustlers, Inc. (BMI)

Green Grass & High Tides
H. Thomasson, B.L. Yoho
Hustlers, Inc. (BMI)

SIDE TWO (Time: 21:00)

(Ghost) Riders In The Sky (Live)
Stan Jones
E.H. Morris & Co. (ASCAP)

Hurry Sundown
H. Thomasson
Hustlers, Inc. (BMI)

Holiday
B. Jones
Hustlers, Inc. (BMI)

You Are The Show (Live)
H. Thomasson
Hustlers, Inc. (BMI)

"Stick Around For Rock & Roll"
Produced by Paul A. Rothchild
℗ 1976 Arista Records, Inc.
"There Goes Another Love Song"
Produced by Paul A. Rothchild
℗ 1975 Arista Records, Inc.
"Take It Any Way You Want It"
Produced by Robert John "Mutt" Lange
℗ 1978 Arista Records, Inc.
"Green Grass & High Tides"
Produced by Paul A. Rothchild
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Over

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-1-

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-2-

DOLBY SYSTEM

OUTLAWS
GREATEST HITS OF THE OUTLAWS
HIGH TIDES FOREVER

ARISTA™

ELVIS

PURE GOLD



RCA

AYK1-3732

BEST BUY SERIES

Previously released as ANK1-0971

Program 1 (14:24) Kentucky Rain • Fever • It's Impossible* • Jailhouse Rock (from the Avon production, an M-G-M release, "Jailhouse Rock") Don't Be Cruel

Program 2 (12:14) I Got a Woman • All Shook Up† • Loving You† (from the Hal Wallis-Paramount Picture "Loving You") • In the Ghetto • Love Me Tender (from the 20th Century-Fox CinemaScope Production "Love Me Tender")

*Vocal Background—The Sweet Inspirations/J.D. Sumner & The Stamps
†with The Jordanaires J.D. Sumner & The Stamps appear through the courtesy of Heartwarming/Impact Records

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Elvis Presley—Pure Gold

Kentucky Rain • Fever • It's Impossible
Jailhouse Rock *(from the Avon production, an M-G-M release, "Jailhouse Rock")* • Don't Be Cruel

AYK1-3732



1

RCA

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Elvis Presley—Pure Gold

I Got A Woman • All Shook Up
Loving You *(from the Hal Wallis-Paramount Picture "Loving You")* • In The Ghetto

AYK1-3732

2



Love Me Tender *(from the 20th Century-Fox Cinemascope Production "Love Me Tender")*

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FOREIGNER 4



CS 16999

DOLBY SYSTEM

ATLANTIC

Mick Jones - lead guitar, k
background vocals
Lou Gramm - lead vocals,
Dennis Elliott - drums, bac
Rick Wills - bass guitar, b
vocals

Tom Dolby - main synthesizers
Mark Rivera - saxophone on "Urge
and "Break It Up"
Hugh McCracken - slide guitar on
***Jr. Walker** - saxophone solo on "
****Larry Fast** - sequential synthesiz
"Don't Let Go" and "Juke Box H
*****Michael Fonfara** - keyboard tex
and "Girl On The Moon"
Thanks to **Bob Mayo** for additiona
on "Waiting For A Girl Like You" a
Ian Lloyd, "Mutt" Lange and Mark
background vocals

Recorded at Electric Lady Studios
Mastered by George Marino, Sterl
Art Director: Bob Defrin
*appears courtesy of Whitfield
**appears courtesy of Passport
***appears courtesy of Arista Re

**Produced by Robert John "M
Mick Jones**

Chief Engineer: Dave Wittman
Basic tracks engineered by Tony
Second Engineer: Brad Samuelso
Assistant Engineers: Michel Sauv
Thanks to all our friends at Elect
Special thanks to our road crew:
Troby Laidlaw, Jim Linden and

Management: Bud Prager/E.S.

1 Night Life • Juke Box Hero • Break It Up • Waiting For A Girl Like You • Luanne

2 Urgent • I'm Gonna Win • Woman In Black • Girl On The Moon • Don't Let Go

PRODUCED BY ROBERT JOHN "MUTT" LANGE AND MICK JONES

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Night Life • Juke Box Hero • Break It Up • Waiting For A Girl Like You • Luanne



CS
16999







1
(20:19)
℗ 1981
Atlantic

FOREIGNER 4

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Urgent • I'm Gonna Win • Woman In Black • Girl On The Moon •
Don't Let Go



CS
16999



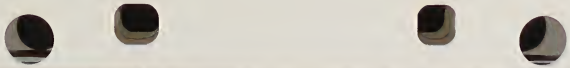




2
(21:43)
℗ 1981
Atlantic

FOREIGNER 4

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CRUISIN' WITH QUAKER STATE QUALITY



SIDE ONE

SURFIN' SAFARI[a]—The Beach Boys
PIPELINE[b]—The Chantays
G.T.O.[c]—Ronny & The Daytonas
THE LITTLE OLD LADY (FROM PASADENA)[a]
Jan & Dean

SIDE TWO

SUMMER IN THE CITY[d]—The Lovin' Spoonful
LITTLE HONDA[e]—The Hondells
HEY LITTLE COBRA—Ripchords
WIPE OUT[a]—The Surfaris

[a] Courtesy of Dominion Entertainment • [b] Courtesy of MCA Records, Inc./Produced by Downey Records
[c] Courtesy of Arista Records • [d] Courtesy of Buddah Records
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SURFIN' SAFARI (a) - THE BEACH BOYS ▪ PIPELINE (b) - THE CHANTAYS ▪ G.T.O. (c) - RONNY & THE DAYTONAS ▪ THE LITTLE OLD LADY (FROM PASADENA) (a) - JAN & DEAN

BT 20911



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QUAKER STATE - CALIFORNIA SOUND

SUMMER IN THE CITY (d) - THE LOVIN' SPOONFUL ▪ LITTLE HONDA (e) - THE HONDELLS ▪ HEY LITTLE COBRA - RIPCHORDS ▪ WIPE OUT (a) - THE SURFARIS

BT 20911



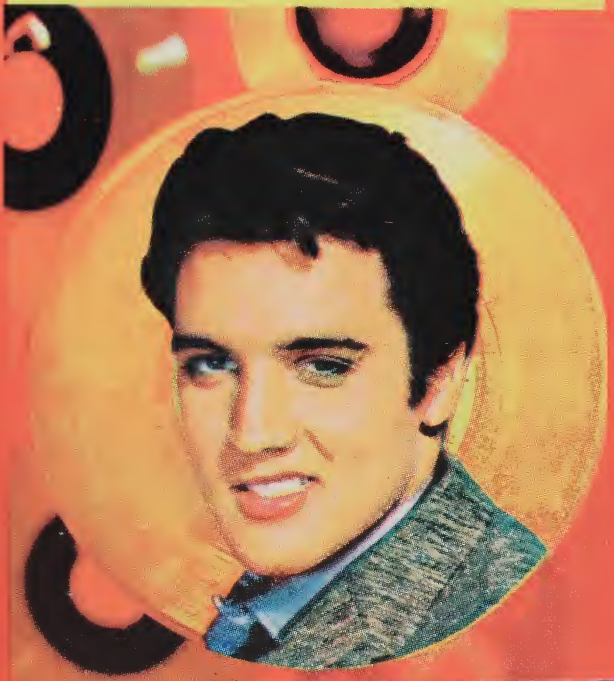
SIDE TWO

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RCA

Victor
AQK1-1707

ELVIS'
Gold Records



Program 1 (17:25)

I Want You, I Need You, I Love You
Love Me Tender
Love Me • Hound Dog
Anyway You Want Me *(That's How I Will Be)*
Heartbreak Hotel
(Let Me Be Your) Teddy Bear*

Program 2 (17:25)

That's When Your Heartaches Begin*
Jailhouse Rock • Too Much*
All Shook Up* • Loving You*
Treat Me Nice
Don't Be Cruel

*with The Jordanaires

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Elvis Presley—Elvis' Gold Records

I Want You, I Need You, I Love You
Love Me Tender • Love Me • Hound Dog
Anyway You Want Me *(That's How I Will Be)*
Heartbreak Hotel • *(Let Me Be Your)* Teddy Bear

AQK1-1707



1

Printed in U.S.A.


Elvis Presley—Elvis' Gold Records
That's When Your Heartaches Begin
Jailhouse Rock • Too Much
All Shook Up • Loving You
Treat Me Nice • Don't Be Cruel
AQK1-1707
RCA
2
Printed in U.S.A.

THE Original ROCK N Roll HITS OF THE 50's

VOL. 8

PERSONALITY/LLOYD PRICE
SHIP OF LOVE/THE NUTMEGS
PRISCILLA/EDDIE COOLEY
OH, OH, I'M FALLING IN LOVE AGAIN/JIMMIE RODGERS
RAMA LAMA DING DONG/THE EDSELS
BEEN SO LONG/THE PASTELS
LET'S PONY AGAIN/THE VIBRATIONS
WE GO TOGETHER/THE MOONGLOWS
CONGRATULATIONS/THE CHANTELS
COULD THIS BE MAGIC/THE DUBS
IN THE STILL OF THE NIGHT/THE FIVE SATINS



SC-59008

THE ORIGINAL ROCK N' ROLL HITS OF THE 50's — VOL. 8

Oh, Oh, I'm Falling Love Again • In The Still Of The Night • Let's Pony Again • Priscilla • Could This Be Magic • Personality • We Go Together • Rama Lama Ding Dong • Ship Of Love • Been So Long • Congratulations

SIDE 1

OH, OH, I'M FALLING IN LOVE AGAIN · Jimmie Rodgers • IN THE STILL OF THE NIGHT · The Five Satins* • LET'S PONY AGAIN · The Vibrations • PRISCILLA · Eddie Cooley • COULD THIS BE MAGIC · The Dubs**

SIDE 2

PERSONALITY · Lloyd Price • WE GO TOGETHER · The Moonglows • RAMA LAMA DING DONG · The Edsels+ • SHIP OF LOVE · The Nutmegs* • BEEN SO LONG · The Pastels** • CONGRATULATIONS · The Chantels**

+Courtesy of James D. (Jimbo) Maderitz. *Courtesy of Murray Sporn. **Courtesy of Chess Records.

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THE ORIGINAL ROCK N' ROLL HITS OF THE 50's — VOL. 8

Oh, Oh, I'm Falling In Love Again • In The Still Of The Night • Let's Pony Again • Priscilla • Could This Be Magic

SC 59008







1



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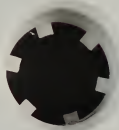
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Personality • We Go Together • Rama Lama Ding Dong • Ship Of Love • Been So Long • Congratulations

SC 59008



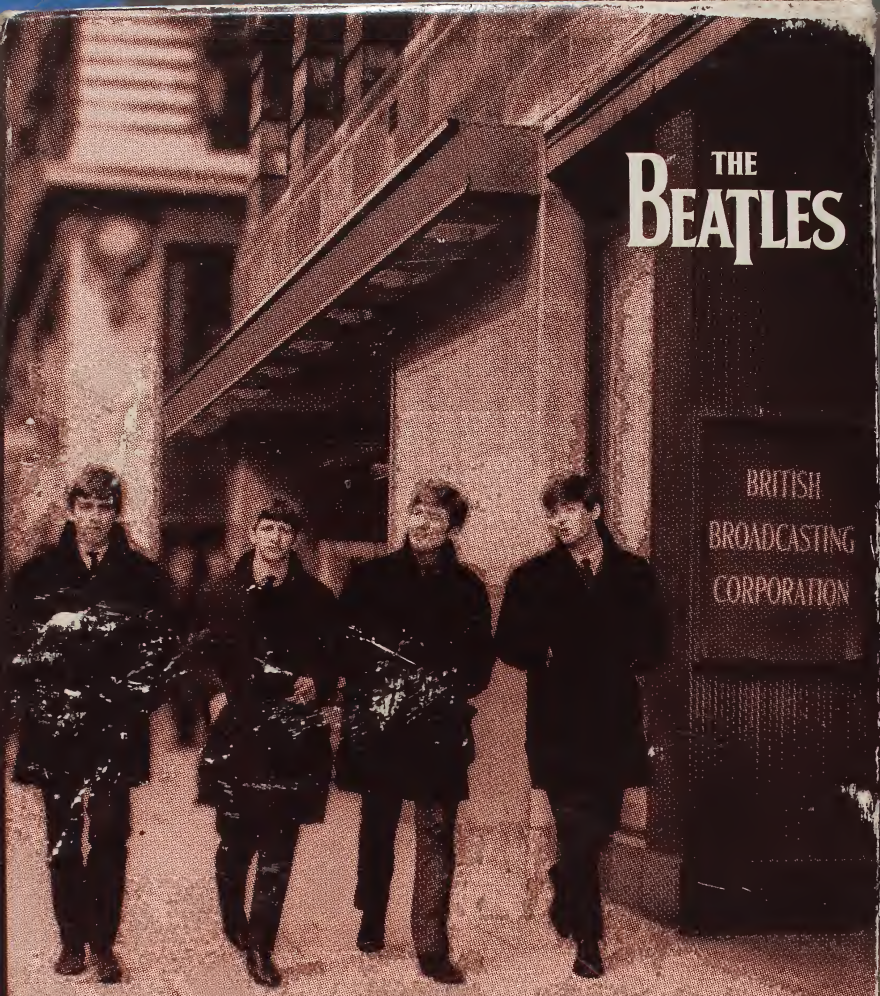




2

ROULETTE

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'Live at the BBC'

Cassette 1

Side 1

1 Beatle Greetings
2 From Us To You
3 Riding On A Bus
4 I Got A Woman
5 Too Much Monkey Business
6 Keep Your Hands Off My Baby
7 I'll Be On My Way
8 Young Blood
9 A Shot Of Rhythm And Blues
10 Sure To Fall (In Love With You)
11 Some Other Guy
12 Thank You Girl
13 Sha la la la la!
14 Baby It's You
15 That's All Right (Mama)
16 Carol
17 Soldier Of Love

Side 2

1 A Little Rhyme
2 Clarabella
3 I'm Gonna Sit Right Down And Cry (Over You)
4 Crying, Waiting, Hoping
5 Dear Wack!
6 You Really Got A Hold On Me
7 To Know Her Is To Love Her
8 A Taste Of Honey
9 Long Tall Sally
10 I Saw Her Standing There
11 The Honeymoon Song
12 Johnny B Goode
13 Memphis, Tennessee
14 Lucille
15 Can't Buy Me Love
16 From Fluff To You
17 Till There Was You

Cassette 2

Side 1

1 Crinsk Dee Night
2 A Hard Day's Night
3 Have A Banana!
4 I Wanna Be Your Man
5 Just A Rumour
6 Roll Over Beethoven
7 All My Loving
8 Things We Said Today
9 She's A Woman
10 Sweet Little Sixteen
11 1822!
12 Lonesome Tears In My Eyes
13 Nothin' Shakin'
14 The Hippy Hippy Shake
15 Glad All Over
16 I Just Don't Understand
17 So How Come (No-One Loves Me)
18 I Feel Fine

Side 2

1 I'm A Loser
2 Everybody's Trying To Be My Baby
3 Rock And Roll Music
4 Ticket To Ride
5 Dizzy Miss Lizzy
6 Medley:Kansas City/ Hey! Hey! Hey! Hey!
7 Set Fire To That Lot!
8 Matchbox
9 I Forgot To Remember To Forget
10 Love These Goon Shows!
11 I Got To Find My Baby
12 Ooh! My Soul
13 Ooh! My Arms
14 Don't Ever Change
15 Slow Down
16 Honey Don't
17 Love Me Do

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'Live at the BBC'

SIDE 1

1 Beatle Greetings *(Speech)*

Introductions during a BBC mag
called 'The Public Ear' broadcas
1963. Presenter Tony Hall point
Beatles 'didn't just happen overn
the group's progress from their e
Liverpool. Their contribution w
October 1963.

2 From Us To You

Previously unreleased variation

(Lennon-McCartney) **Rec:** 2

BBC Paris Theatre, London. **Produ**

The signature tune and title of f
broadcast on public holidays. Th
third single was heard on the th
broadcast on Easter, Whitsun an
Holiday's.

3 Riding On A Bus *(Speech)*

Brian Matthew Interview from Top G

Trans: 26 November 1964 **Rec:**1

Playhouse Theatre, London **Produ**

Brian Matthew interviewed the
anyone during these years and r
serious reply to his question.

Beatle Greetings • From Us To You • Riding On A Bus • I Got A Woman • Too Much Monkey Business • Keep Your Hands Off My Baby • I'll Be On My Way • Young Blood • A Shot Of Rhythm And Blues • Sure To Fall (In Love With You) • Some Other Guy • Thank You Girl • Sha la la la la! • Baby It's You • That's All Right (Mama) • Carol • Soldier Of Love

C4 7243 8 31797 4 9 (C4 7243 8 31796 4 0)

1

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CASSETTE 1

HX PRO S NR

THE BEATLES 'Live at the BBC'

Capitol.

• A Little Rhyme • Clarabella • I'm Gonna Sit Right Down And Cry (Over You) • Crying, Waiting, Hoping • Dear Wack! • You Really Got A Hold On Me • To Know Her Is To Love Her • A Taste Of Honey • Long Tall Sally • I Saw Her Standing There • The Honeymoon Song • Johnny B Goode • Memphis, Tennessee • Lucille • Can't Buy Me Love • From Fluff To You • Till There Was You

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CASSETTE 1

HX PRO



THE BEATLES 'Live at the BBC'

Capitol.

Cassette 1

Side 1

1. Beatle Greetings
2. From Us To You
3. Riding On A Bus
4. I Got A Woman
5. Too Much Monkey Business
6. Keep Your Hands Off My Baby
7. I'll Be On My Way
8. Young Blood
9. A Shot Of Rhythm And Blues
10. Sure To Fall (In Love With You)
11. Some Other Guy
12. Thank You Girl
13. Sha la la la la!
14. Baby It's You
15. That's All Right (Mama)
16. Carol
17. Soldier Of Love

Side 2

1. A Little Rhyme
2. Clarabella
3. I'm Gonna Sit Right Down And Cry (Over You)
4. Crying, Waiting, Hoping
5. Dear Wack!
6. You Really Got A Hold On Me
7. To Know Her Is To Love Her
8. A Taste Of Honey
9. Long Tall Sally
10. I Saw Her Standing There
11. The Honeymoon Song
12. Johnny B Goode
13. Memphis, Tennessee
14. Lucille
15. Can't Buy Me Love
16. From Fluff To You
17. Till There Was You

Cassette 2

Side 1

1. Crinsk Dee Night
2. A Hard Day's Night
3. Have A Banana!
4. I Wanna Be Your Man
5. Just A Rumour
6. Roll Over Beethoven
7. All My Loving
8. Things We Said Today
9. She's A Woman
10. Sweet Little Sixteen
11. 1822!
12. Lonesome Tears In My Eyes
13. Nothin' Shakin'
14. The Hippy Hippy Shake
15. Glad All Over
16. I Just Don't Understand
17. So How Come (No-One Loves Me)
18. I Feel Fine

Side 2

1. I'm A Loser
2. Everybody's Trying To Be My Baby
3. Rock And Roll Music
4. Ticket To Ride
5. Dizzy Miss Lizzy
6. Medley:Kansas City/ Hey! Hey! Hey! Hey!
7. Set Fire To That Lot!
8. Matchbox
9. I Forgot To Remember To Forget
10. Love These Goon Shows!
11. I Got To Find My Baby
12. Ooh! My Soul
13. Ooh! My Arms
14. Don't Ever Change
15. Slow Down
16. Honey Don't
17. Love Me Do


Crinsk Dee Night • A Hard Day's Night • Have A Banana! • I Wanna Be Your Man •
Just A Rumour • Roll Over Beethoven • All My Loving • Things We Said Today •
She's A Woman • Sweet Little Sixteen • 1822! • Lonesome Tears In My Eyes •
Nothin' Shakin' • The Hippy Hippy Shake • Glad All Over • I Just Don't Understand •
So How Come (No-One Loves Me) • I Feel Fine
C4 7243 8 31796 4 8 (C4 7243 8 31796 4 0)
1
CASSETTE 2
HX PRO
B NR
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THE BEATLES
'Live at the BBC'
Capitol

I'm A Loser • Everybody's Trying To Be My Baby • Rock And Roll Music • Ticket To Ride • Dizzy Miss Lizzy • Medley: Kansas City-Hey! Hey! Hey! Hey! • Set Fire To That Lot! • Matchbox • I Forgot To Remember To Forget • Love These Goon Shows! • I Got To Find My Baby • Ooh! My Soul • Ooh! My Arms • Don't Ever Change • Slow Down • Honey Don't • Love Me Do

C4 7243 8 31798 4 8 (C4 7243 8 31796 4 0)

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CASSETTE 2

dbx HX PRO B NR

THE BEATLES 'Live at the BBC'

Capitol.



Live at the BBC

7243 8 31796 4 0




ne Savage Young
EATLES
Recorded by THE BEATLES
CAVERN CLUB
(off North John St.)

THE BEATLES

ANTHOLOGY

1

The Twentieth
or 'just a ban
The latter vie
post-Beatles
former is mi
and loving hi

Of cou
as one of the
Record 1: I
Arnold Benne
was "cheerin
certainly gave more cheer than almost anyon
isn't a great romance, then God didn't make

The records, film and book of the story
already in your hands, and millions of fans old a

. The story began in Harold Macmillan'
Britain. It should be fiction: four teenager
O'levels between them, running and biking
over Liverpool in search of new chords an
drum kit and any gig at all.

They were determined to amount to so
"we just had this amazing inner feeling of:
know why ... we were just cocky" - and mak
"You'd kill for that bit of plastic") and ma
laugh and a shout. That would do to be goi

Six years later, they were the four most
men on earth, the best dressed and on a
captivating people anyone could remembe
when Paul met John and clicked at a garden
ended in high dudgeon in high-end Lond
needs the power of a song punctuating ever
joyous jolt that it was all true.

We didn't dream it ... though it came
"man on a flaming pie" who said: "You are
all happen. The whole wonderful thing **did**
the Mersey, on the Elbe, by the Thames a
album is the first of the bunch, the beginni
Amazing and marvellous and, nearly forty y

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Produced and Directed by George Martin **Additional Research** Mark Lewisohn **Remix Engineer** Geoff Emerick
For Abbey Road Studios Co-ordinator & assistant to George Martin Allan Rouse **Thanks** to Paul Hicks, Peter Mew, Chris Blair and Chris Brown

Cassette 1 Side 1
C4 7243 8 34446 4 9
(C4 7243 8 34445 4 0)

THE BEATLES

ANTHOLOGY

1

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DCC

Apple

Capitol Records


Cassette 1 Side 2
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(C4 7243 8 34445 4 0)
THE BEATLES
ANTHOLOGY
1
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THE BEATLES ANTHOLOGY 1

SIDE 1 **1** *Free As A Bird* **2** *Speech: John Lennon* **3** *That'll Be The Day* **4** *In Spite Of All The Danger* **5** *Speech: Paul McCartney* **6** *Hallelujah, I Love Her So* **7** *You'll Be Mine* **8** *Cayenne* **9** *Speech: Paul* **10** *My Bonnie* **11** *Ain't She Sweet* **12** *Cry For A Shadow* **13** *Speech: John* **14** *Speech: Brian Epstein* **15** *Searchin'* **16** *Three Cool Cats* **17** *The Sheik Of Araby* **18** *Like Dreamers Do* **19** *Hello Little Girl* **SIDE 2** **1** *Speech: Brian Epstein* **2** *Besame Mucho* **3** *Love Me Do* **4** *How Do You Do It* **5** *Please Please Me* **6** *One After 909 (Sequence)* **7** *One After 909 (Complete)* **8** *Lend Me Your Comb* **9** *I'll Get You* **10** *Speech: John* **11** *I Saw Her Standing There* **12** *From Me To You* **13** *Money (That's What I Want)* **14** *You Really Got A Hold On Me* **15** *Roll Over Beethoven* **SIDE 3** **1** *She Loves You* **2** *Till There Was You* **3** *Twist And Shout* **4** *This Boy* **5** *I Want To Hold Your Hand* **6** *Speech: Eric Morecambe and Ernie Wise* **7** *Moonlight Bay* **8** *Can't Buy Me Love* **9** *All My Loving* **10** *You Can't Do That* **11** *And I Love Her* **12** *A Hard Day's Night* **SIDE 4** **1** *I Wanna Be Your Man* **2** *Long Tall Sally* **3** *Boys* **4** *Shout* **5** *I'll Be Back (Take 2)* **6** *I'll Be Back (Take 3)* **7** *You Know What To Do* **8** *No Reply (Demo)* **9** *Mr Moonlight* **10** *Leave My Kitten Alone* **11** *No Reply* **12** *Eight Days A Week (Sequence)* **13** *Eight Days A Week (Complete)* **14** *Kansas City / Hey-Hey-Hey-Hey!*

7 2438-34445-4 0

ISBN 1-884409-16-4

Cassette 2 Side 1
C4 7243 8 34447 4 8
(C4 7243 8 34445 4 0)

THE BEATLES

ANTHOLOGY

1

See inlay card for details

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Apple

Capitol


Cassette 2 Side 2
CA 7243 8 34447 4 8
(CA 7243 8 34445 4 0)
THE BEATLES
ANTHOLOGY
1
See inlay card for details
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Apple
Capitol RECORDS

HAHNEMANN

medi disc

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SILVER PLASTICS, INC.

NUMBER FOUR

NUTRITIONAL ANEMIAS

IRON DEFICIENCY

ISADORE BRODSKY, M.D.

FOLIC ACID AND VITAMIN B_{12} DEFICIENCY

S. B. KAHN, M.D.

MD-465-A

HAHNEMANN

medi disc

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SILVER PLASTICS, INC.

NUMBER FOUR

NUTRITIONAL ANEMIAS

QUESTION AND ANSWER

SESSION

MD-465-B

HAHNEMANN

medi disc

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SILVER PLASTICS, INC.

NUMBER TWELVE

GOUT

PATHOGENESIS AND DIAGNOSTIC CRITERIA

DANIEL J. McCARTY, JR., M.D.

CLINICAL MANIFESTATIONS

ROBERT GATTER, M.D.

THERAPY

JOSEPH HOGAN, M.D.

MD-1265-A

HAHNEMANN

medi disc

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SILVER PLASTICS, INC.

NUMBER TWELVE

GOUT

QUESTION AND ANSWER

SESSION

MD-1265-B

SCREECHY DAN

1. GOONIE GOO GOO
(R. Stephens)

2. VERSION

SIGNET RECORDS, INC.
P.O. Box 1256
New York, N.Y. 10011
(212) 725-6783



SIG 124 A
45 RPM
© ℗ 1991

Produced and Mixed by Sting of Sting International
Executive Producer: Nolan Baynes
Antella Music (ASCAP)
Engineered at HC&F, Freeport, NY & Power Play, LIC, NY

SIGNET
records

SCREECHY DAN

1. BIG UP THE WOMAN
(R. Stephens)

2. VERSION

SIGNET RECORDS, INC.
P.O. Box 1256
New York, N.Y. 10011
(212) 725-6783



SIG 124 B
45 RPM
© Ⓟ 1991

Produced and Mixed by Sting of Sting International
Executive Producer: Nolan Baynes
Antella Music (ASCAP)
Engineered at HC&F, Freeport, NY & Power Play, LIC, NY

SIGNET
records



KARYN WHITE

PRO-A-3440
PROMOTION ONLY.
NOT FOR SALE.

Side 1
33 1/3 RPM

PRODUCED BY L.A. AND BABYFACE FOR LA'FACE INC.
Additional Production and Remix by T.C.
EXECUTIVE PRODUCERS:
BENNY MEDINA AND LEONARD RICHARDSON

Original version available on the Warner Bros. album
KARYN WHITE (1-25637)

SECRET RENDEZVOUS (12" House Version) 7:25

(L.A. Reid/Babyface/D. Simmons)

Kear Music/Hip Trip/Green Skirt Music BMI

℗1988 Warner Bros. Records Inc. for the U.S.



KARYN WHITE

PRO-A-3440
PROMOTION ONLY.
NOT FOR SALE.

Side 2
33 1/3 RPM

PRODUCED BY L.A. AND BABYFACE FOR LA'FACE INC.
*Additional Production and Remix by
L.A. and Babyface for La'Face Inc.
**Additional Production and Remix by T.C.
*Special Edits by Greg Royal
EXECUTIVE PRODUCERS:
BENNY MEDINA AND LEONARD RICHARDSON

Original version available on the Warner Bros. album
KARYN WHITE (1-25637)

1 SECRET RENDEZVOUS 4:02
(Secret Drive-Time Radio Edit)*
2 SECRET RENDEZVOUS (12" Dance Mix) 7:15**
(L.A. Reid/Babyface/D. Simmons)

Kear Music/Hip Trip/Green Skirt Music BMI

℗1988 Warner Bros. Records Inc. for the U.S.

Lil' Rel

SIDE A



Southern Comfort
Entertainment
423-622-6654

Wile Out

1.	Clean	4:14
2.	Street	4:14
3.	Tennesse Mix	4:13
4.	Instrumental	4:11

© 2001

Lil' Rel

SIDE B

Southern Comfort Entertainment
423-622-6654

1.	Swerve On'Em	3:57
2.	Ready 4 War	3:07
3.	Lil' Boy	3:06
4.	Whoa	3:27
5.	X	3:37

© 2001



ASCAP
Yolanda Thomas
Ⓟ1997 ION NORTH INC.
Time 3:53

Arranged and
Produced by
Shaka Man

YOLY

"GOLDMINE"

ION RECORDS INC. 19671 Beach Blvd. Ste 403. Huntington Beach CA. 92648. WWW.IONTV.COM.


ION
RECORDS
ASCAP
Yolanda Thomas
℗1997 ION NORTH INC.
Time 4:30
Arranged and
Produced by
Shaka Man
YOLY
"HOT LIKE FIRE"
ION RECORDS INC. 19671 Beach Blvd. Ste 403. Huntington Beach CA. 92648. WWW.IONTV.COM.

SATURDAY NIGHT

WHIGFIELD

MAX MUSIC

MAX MUSIC & ENTERTAINMENT, INC.
MADE IN SPAIN

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TMX (S) REGISTERED MARCA (S) REGISTRADAS MAX MUSIC
MANUFACTURED BY IBEROFON, S.A.

SIDE A

1. NITE MIX 5:28
2. BEAGLE MIX 4:55

(A. Pignagnoli-D. Riva)

AM106MX

33 R.P.M.
STEREO

SATURDAY NIGHT

WHIGFIELD



MAX MUSIC

MAX MUSIC & ENTERTAINMENT, INC.
MADE IN SPAIN

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MANUFACTURED BY IBEROFON, S.A.

SIDE B

1. DIDA MIX 4:36
2. REMIX 4:06

(A. Pignagnoli-D. Riva)

AM106MX
33 R.P.M.
STEREO

128




SKUNK ANANSIE
NOT FOR SALE 191TP12DP
SIDE A OTHER SIDE BRAZEN 'WEEP' (JR VASQUEZ ARENA ANTHEM) SIDE B THIS SIDE BRAZEN 'WEEP' (HANI'S WEEPING CLUB MIX)


PROMO


SKUNK ANANSIE
NOT FOR SALE 191TP12DP
SIDE C OTHER SIDE BRAZEN 'WEEP' (PAUL OAKENFOLD & STEVE OSBORNE MIX) BRAZEN 'WEEP' DREADZONES INSTRUMENTAL MIX SIDE D THIS SIDE BRAZEN 'WEEP' (JR VASQUEZ RIFF DUB) BRAZEN 'WEEP' (HANI'S HYDRO INSTRUMENTAL MIX)


MANUFACTURED AND MARKETED BY PHONOGRAM, INC., A POLYGRAM COMPANY, ONE IBM PLAZA, CHICAGO, IL 60611 DISTRIBUTED BY POLYGRAM DISTRIBUTION INC.
mercury
MK-146
MK-146A
Time: 3:32
PRODUCED BY
PETER ASHER
Daisy Root Music
(BMI)
Recorded by
Val Garay
72
LOVE'S COMING INTO MY LIFE AGAIN
(Waddy Wachtel)
RONIN
From Mercury's album SRM-1-3832
"Ronin"
Edited Version
℗ 1980 Phonogram, Inc.


MANUFACTURED AND MARKETED BY PHONOGRAM, INC., A POLYGRAM COMPANY, ONE IBM PLAZA, CHICAGO, IL 60611 DISTRIBUTED BY POLYGRAM DISTRIBUTION INC.
mercury
MK-146
MK-146B
Time: 4:58
PRODUCED BY
PETER ASHER
Daisy Root Music
(BMI)
Recorded by
Vay Garay
72
LOVE'S COMING INTO MY LIFE AGAIN
(Waddy Wachtel)
RONIN
From Mercury's album SRM-1-3832
"Ronin"
℗ 1980 Phonogram, Inc.


COLUMBIA
COLUMBIA
COLUMBIA
COLUMBIA
COLUMBIA
COLUMBIA
DEMONSTRATION
NOT FOR SALE
JOURNEY
33⅓ RPM
STEREO
CAS 2512
XSS 175430
℗ 1986 CBS Inc.
1. GIRL CAN'T HELP IT (Live Version) 3:53
2. GIRL CAN'T HELP IT 4:00
(Live Version With Intro)
-S. Perry - J. Cain - N. Schon- Special Live Version From
The Columbia Lp: "RAISED ON RADIO" OC 39936
Publisher: Street Talk Tunes/Rock Dog/Frisco Kid
Music (Admin. by Colgems-EMI Music Inc.) (ASCAP)
Produced by Steve Perry
Recorded at Calaveras County Fairgrounds
Mountain Aire II
August 23, 1986
PRINTED IN U.S.A.


COLUMBIA
DEMONSTRATION
NOT FOR SALE
JOURNEY
33⅓ RPM
STEREO
℗ 1986 CBS Inc.
CAS 2512
XSS 175431
Time: 3:50
GIRL CAN'T HELP IT
-S. Perry - J. Cain - N. Schon-
Taken From The Columbia Lp:
"RAISED ON RADIO" OC 39936
Publisher: Street Talk Tunes/Rock Dog/Frisco Kid
Music (Admin. by Colgems-EMI
Music Inc.) (ASCAP)
Produced by Steve Perry
MARCAS REG.-PRINTED IN U.S.A.



TM

GEFFEN RECORDS

PROMOTIONAL COPY
NOT FOR SALE

PRO-A-1086

1

33⅓ RPM

SAMMY HAGAR

PRODUCED BY KEITH OLSEN FOR POGO LOGO, INC.

From the Geffen Records album
THREE LOCK BOX (GHS 2021)

YOUR LOVE IS DRIVING ME CRAZY 3:30

(S. Hagar)

Warner Bros. Music, Inc./Benine Music ASCAP

℗ 1982 The David Geffen Company

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TM

GEFFEN RECORDS

PROMOTIONAL COPY
NOT FOR SALE

PRO-A-1086

2

33⅓ RPM

SAMMY HAGAR

PRODUCED BY KEITH OLSEN FOR POGO LOGO, INC.

From the Geffen Records album
THREE LOCK BOX (GHS 2021)

I DON'T NEED LOVE 3:07

(B. Church/S. Hagar/D. Lauser/G. Pihl)
Warner Bros. Music, Inc./Benine Music ASCAP

℗ 1982 The David Geffen Company

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PIONEER INTERNATIONAL

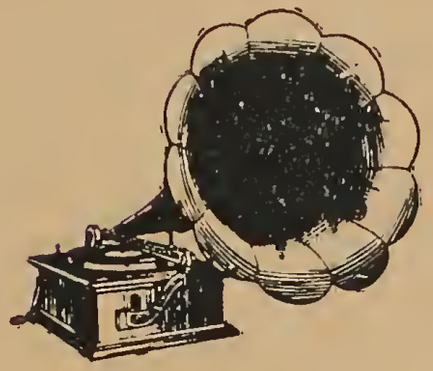


SIDE A

Produced by Sydney L. Crooks
Distributed by Pioneer
International
1567 Eglinton Ave. West,
Toronto,
Ontario, Canada
Tel.: (416) 782-6345

S. S.

PIONEER INTERNATIONAL



SIDE B

Produced by Sydney L. Crooks
Distributed by Pioneer
International
1567 Eglinton Ave. West,
Toronto,
Ontario, Canada
Tel.: (416) 782-6345


the GROUP
33 1/3
JIVE T 42
A S I D E
TECHNOLOGY
(EXTENDED CLUB MIX) (8.30)
TECHNOLOGY
(L. P. VERSION) (5.33)
PRODUCED BY THOMAS DOLBY,
MIKE HEDGES AND THE GROUP
JIVE RECORDS



33 1/3

JIVE T 42

B S I D E

TECHNOLOGY

(DUB MIX) (10.35)

PRODUCED BY THOMAS DOLBY,
MIKE HEDGES AND THE GROUP

JIVE RECORDS

MFD. BY CAPITOL RECORDS, INC., A SUBSIDIARY OF CAPITOL INDUSTRIES-EMI, INC., U.S.A.

Capitol MARCA REG.

EMI America

LITTLE STEVEN

Written, Arranged, Produced, Guitars
Little Steven

33⅓ rpm
SPRO-9191
501444B

EMI AMERICA®

Side 1
STEREO
PROMO
Not For Sale
(from the LP
"Voice of
America"
ST-17120)

3:40
℗1984 EMI
America Records,
a division of
Capitol Records, Inc.

UNDEFEATED (Everybody Goes Home)
(Short Version)

Blue Midnight Music—ASCAP
Mixed by Bob Clearmountain
Remixed by Steve Thompson
Remix Engineer: Michael Barbiero

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MFD. BY CAPITOL RECORDS, INC., A SUBSIDIARY OF CAPITOL INDUSTRIES-EMI, INC., U.S.A.
Capitol MARCA REG.
EMI
America
LITTLE STEVEN
Written, Arranged, Produced, Guitars
Little Steven
33⅓ rpm
SPRO-9191
501444B
EMI
AMERICA®
Side 2
STEREO
PROMO
Not For Sale
(from the LP
"Voice Of
America"
ST-17120)
3:40
℗1984 EMI
America Records,
a division of
Capitol Records, Inc.
UNDEFEATED (Everybody Goes Ho ne)
(Short Version)
Blue Midnight Music—ASCAP
Mixed by Bob Clearmountain
Remixed by Steve Thompson
Remix Engineer: Michael Barbiero
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WYATT EARP AND JONAS TEMPEL
FEATURING STACY BRISCOE

FREQUENCY





A SIDE

45 RPM

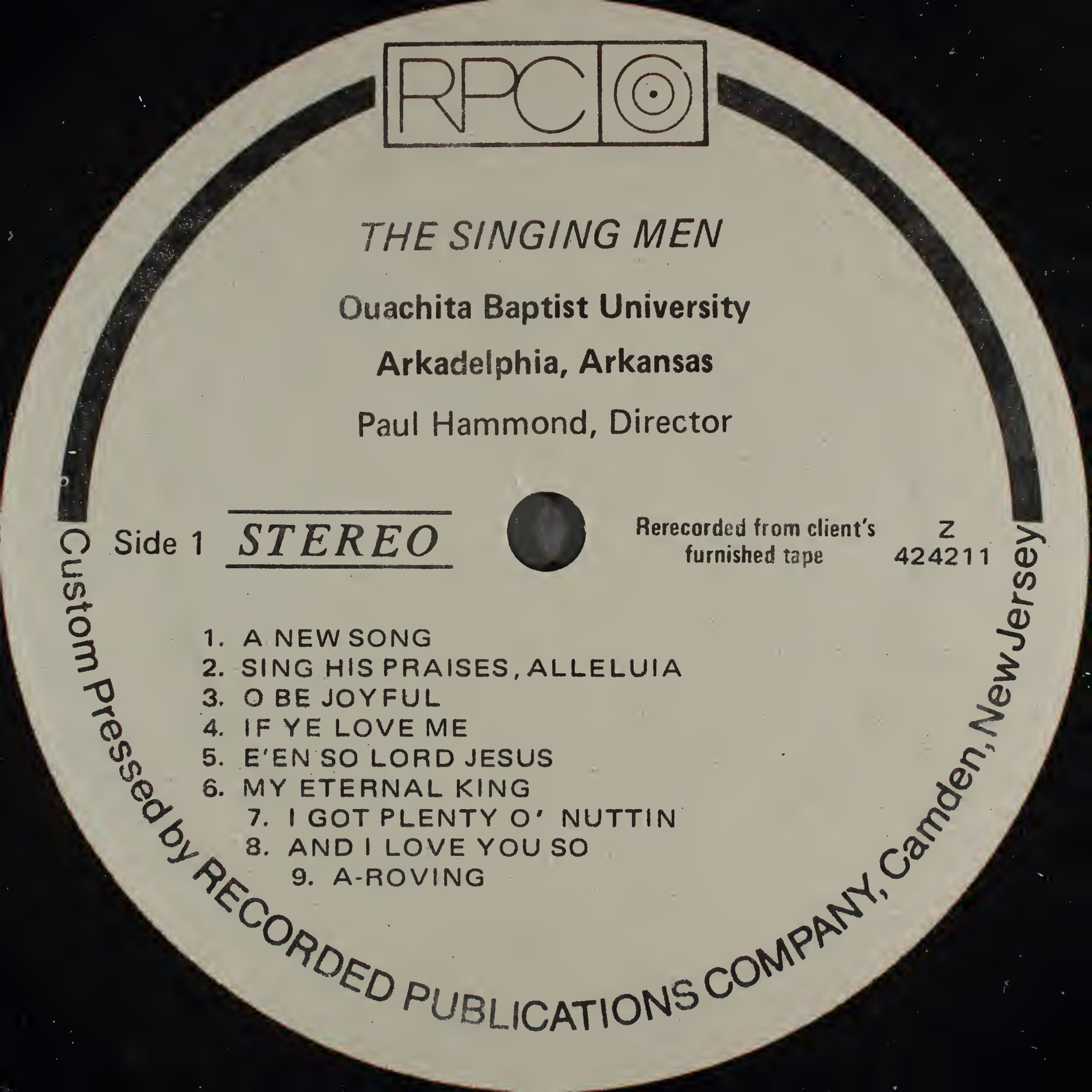
A-SIDE • ORIGINAL MIX

B-SIDE • TY TEK & LITTLE MIKE REMIX

WRITTEN AND PRODUCED BY WYATT EARP & JONAS TEMPEL, VOCALS BY STACY BRISCOE, REMIX & ADD'L PRODUCTION BY TY TEK & LITTLE MIKE.
FOR BOOKINGS CONTACT SHAWN AT HOCHOKAI PRODUCTIONS
(303.956.0292 / WWW.HOCHOKAI.COM)
(WWW.WYATTEARPMUSIC.COM) (WWW.PHRUNKY.COM)

HR007


hochokai
RECORDINGS
HR007
45 RPM


RPC
THE SINGING MEN
Ouachita Baptist University
Arkadelphia, Arkansas
Paul Hammond, Director
Side 1
STEREO
Rerecorded from client's furnished tape
Z 424211
1. A NEW SONG
2. SING HIS PRAISES, ALLELUIA
3. O BE JOYFUL
4. IF YE LOVE ME
5. E'EN SO LORD JESUS
6. MY ETERNAL KING
7. I GOT PLENTY O' NUTTIN
8. AND I LOVE YOU SO
9. A-ROVING
Custom Pressed by RECORDED PUBLICATIONS COMPANY, Camden, New Jersey



THE SINGING MEN

Ouachita Baptist University

Arkadelphia, Arkansas

Paul Hammond, Director

Side 2 ***STEREO***



Rerecorded from client's turnished tape

Z
424212

1. WHEN I CAN READ MY TITLE CLEAR
2. AIN'A THAT GOOD NEWS
3. SAVIOR, LIKE A SHEPHERD LEAD US
4. WHERE IS MY WANDERING BOY
5. THE NINETY AND NINE
6. THE SALOON MUST GO
7. O THAT WILL BE GLORY
8. MY TRIBUTE

Custom Pressed by RECORDED PUBLICATIONS COMPANY, Camden, New Jersey



SONIA

(N. Thomas T. Palma)

TRISTON PALMA

Side A
B M. 009
DISCO 45
(P)© 1985
BRICKWALL MUSIC

Mf'd & Dist. by
BLUE MOUNTAIN ENT.
365 Utica Ave.
Brooklyn, N.Y. 11213

Produce by NKRUMAH JAH THOMAS

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DUB SONIA

JAH THOMAS & RADICS

B

Side B
BM 009
DISCO 45
(P)© 1985
Brickwall Music

Mf'd & Dist. by
BLUE MOUNTAIN ENT.
365 Utica Ave.
Brooklyn, N.Y. 11213

Produce by NKRUMAH JAH THOMAS

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Mr.
PRODUCTION
Produced By
ALTON IRIE
H & F STUDIO
Long Island, N.Y.
Distributed By
ALTON IRIE
(718) 282-7646
LYRIC HAV FE NEW
(A. IRIE)
ALTON IRIE and ROMAN STEWART


"Mr. O"
PRODUCTION
Produced By:
ALTON IRIE
VERSION


SHOW JAZZ
RECORDS INC.
SJ-007
SIDE A
33 1/3 RPM
1991 Spoiled Brat
Music ASCAP
Executive Producers
N.J. Banks Sr.
N.J. Banks Jr.
NICHOLE
1. YES, I'AM READY (UNIQUE REMIX) 4:25
2. YES, I'AM READY (INSTRUMENTAL) 4:25
Produced By: Unique Style
Written By: Barbara Mason
Publishers: Dandelion Music
Bonasuttin, P.C.
Manufactured and Distributed by ShowJazz Records Tel. (609) 488-0769
All Rights of Manufacturer and of the Owner of the Record Works Reserved.


SHOW JAZZ
RECORDS INC.
SJ-007
SIDE B
33 1/3 RPM
1991 Spoiled Brat
Music ASCAP
Executive Producers
N.J. Banks Sr.
N.J. Banks Jr.
NICHOLE
YES, I'AM READY (UNIQUE DUB VERSION) 4:18
Produced By: Unique Style
Written By: Barbara Mason
Publishers: Dandelion Music
Benasutlin, P.C.
Manufactured and Distributed by Show-Jazz Records Tel. (609) 488-0768
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SKO

GLENDA IFILL

Time: 5:44
Speed 45 RPM

SIDE A
MA 10000
ASCAP 1987/88

PAN 'IS IT FOR ME
(M. Hamlyn)

Background vocals: **Glenda Ifill, George Victory, Merv Hamlyn**
Arr. & Prod. by: **Merv Hamlyn & George Victory**
Executive Producer: **Hamlyn Music Inc.**
Distributed by: **SKO Productions**
Pan Stick Music ASCAP/Kernesha Music ASCAP
(718) 856-1776 — 856-4719
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MERV HAMLYN

Time: 6:00
Speed 45 RPM

SIDE B
MA 10000
ASCAP 1987/88

MEET ME IN PORT-OF-SPAIN (BOSS)
(M. Hamlyn)

Background vocals: **Glenda Ifill, George Victory, Merv Hamlyn**
Arr. & Prod. by: **Merv Hamlyn & George Victory**
Executive Producer: **Hamlyn Music Inc.**
Distributed by: **SKO Productions**
Pan Stick Music ASCAP/Kernesha Music ASCAP
(718) 856-1776 — 856-4719
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NATHAN HALE
ANCIENT FIFES AND DRUMS

Presents

18th CENTURY MILITARY MUSICK ON THE FIELD

SIDE A

33⅓ Monaural

INTRODUCTION—1:0[illegible]
1. YANKEE DOODLE—1:50
2. CHESTER—1:44
3. SEVEN STARS—1:26
4. DUKE OF YORK'S MARCH—2:00
5. THE ROSE TREE—1:31
6. LIBERTY TREE—1:05
7. ROAD TO BOSTON—1:38
8. BRITISH GRENADIERS—1:37
9. WORLD TURNED UPSIDE DOWN—2:07

CO 1914 A

NATHAN HALE
ANCIENT FIFES AND DRUMS

Presents

18th CENTURY MILITARY MUSICK ON THE FIELD

SIDE B

33⅓ Monaural

1. BALTIMORE—1:32
2. CONNECTICUT HALFTIME—1:29
3. ARMY 7-4 — 1:25
4. DOWNFALL OF PARIS—2:03
5. SEVEN STARS (Five Quartet) 0:46
6. LA BELLE CATHERINE—1:25
7. LONG ROLL—2:50
8. A MUSTER MEDLEY—3:26

CO 1914 B


MGM RECORDS
ARCHETYPES
THE BLUES PROJECT
STEREO
M3F 4953
SIDE I
1. I WANT TO BE YOUR DRIVER * 2:23 (Chuck Berry) BMI
2. STEVE'S SONG ** 4:55 (Stan Katz) BMI
3. WAKE ME, SHAKE ME *** 9:31 (Arr. by Al Kooper) BMI
* Produced by Jerry Schoenbaum
** Produced by Tom Wilson
*** Produced by Howard Solomon
MANUFACTURED BY MGM RECORDS, INC., 7165 SUNSET BOULEVARD, HOLLYWOOD, CALIF. 90046



MGM RECORDS

ARCHETYPES
THE BLUES PROJECT

STEREO
M3F 4953

SIDE II

1. I CAN'T KEEP FROM CRYING SOMETIMES *5:33 (Arr. by Al Kooper from a song by blind Willie Johnson) BMI
2. CHERYL'S GOING HOME ** 2:35 (Bob Lind) BMI
3. THE FLUTE THING *** 5:58 (Al Kooper) BMI
4. VIOLETS OF DAWN ** 2:53 (Anderson) BMI
5. NO TIME LIKE THE RIGHT TIME * 2:48 (Al Kooper) BMI

* Produced by Howard Solomon
** Produced by Tom Wilson
*** Produced by Marcus James

MANUFACTURED BY MGM RECORDS, INC., 7165 SUNSET BOULEVARD, HOLLYWOOD, CALIF. 90046


LONDON
STEREOPHONIC
XPS 630
℗ 1973 NORTH COUNTRY PRODUCTIONS LTD.
SIDE ONE
SAHS 1640 AL
Made In U.S.A.
ROCK AND REFLECTION
1. IT'S A GOOD DAY (2:31)
2. WILD MOUNTAIN RIDE (3:09)
3. WHEN ALL HELPERS FAIL (4:27)
4. SING A SAD SONG (2:52)
5. HIDE AWAY (2:45)
6. GIVEN ALL THE GOOD TIMES (3:26)
All above songs
written by E. Lilljequist
ORPHAN
UNAUTHORIZED PUBLIC PERFORMANCE, BROADCASTING AND COPYING OF THIS RECORDING PROHIBITED


LONDON
STEREOPHONIC
XPS 630
℗ 1973 NORTH COUNTRY PRODUCTIONS LTD.
SIDE TWO
SAHS 1641 AL
Made In U.S.A.
ROCK AND REFLECTION
1. PLACES I'VE BEEN (E. Lilljequist - 2:18)
2. SMILIN' RIVER (D. Adrien - 4:24)
3. LOVIN' YOU (E. Lilljequist - 3:18)
4. MORNING RHYME (E. Lilljequist - 2:46)
5. WAITIN' ON TOMORROW (E. Lilljequist - 3:04)
6. SIT DOWN ROCK AND ROLL MAN (E. Lilljequist - 2:45)
ORPHAN
UNAUTHORIZED PUBLIC PERFORMANCE, BROADCASTING AND COPYING OF THIS RECORDING PROHIBITED


DJM
RECORDS
DJLPA-1A
℗ 1975 This Record Co. Limited
SIDE ONE
All songs published by Warner Bros. Music (ASCAP)
"SECOND CHAPTER"
DANNY KIRWAN
1. RAM JAM CITY 2:48
2. ODDS AND ENDS 2:31
3. HOT SUMMER'S DAY 2:40
4. MARY JANE 2:54
5. SKIP A DEE DOO 2:39
6. LOVE CAN ALWAYS BRING YOU HAPPINESS 3:12
All titles composed by Danny Kirwan
Engineered and Produced by Martin Rushent for Clifford Davis Productions Limited.


DJM
RECORDS
DJLPA-1B
℗ 1975 This Record Co. Limited
SIDE TWO
All songs published by Warner Bros. Music (ASCAP)
"SECOND CHAPTER"
DANNY KIRWAN
1. SECOND CHAPTER 3:24
2. LOVELY DAYS 2:26
3. FALLING IN LOVE WITH YOU 2:16
4. SILVER STREAMS 3.27
5. CASCADES 3:10
All titles composed by Danny Kirwan
Engineered and Produced by Martin Rushent for Clifford Davis Productions Limited.

KICKING MULE RECORD CO.

"it's easy to be easy when you're easy"



KM 124 – Side 1

33⅓ RPM
(SNKF 116-A)

DUCK BAKER

1. THE JACKSON STOMP (Trad. arr. Baker) 2:17
2. THE MISSION ST. BLUES (Duck Baker) 1:55
3. ALLEGHENY COUNTY (Baker-McCorison) 4:02
4. MATTY POWELL (Baker-McCorison) 1:08
5. ZEBRA BLUES (Duck Baker) 2:23
6. WOLVERINES (J.F. Morton; J & B Spikes)
   E.H. Morris & Co. 3:07
7. MELANCHOLY BABY (E. Burnette, G. Norton) 4:27
   J. Vogel Music-S. Bernstein

All music published by Kicking Mule Publishing
unless otherwise noted.

℗ 1975 Kicking Mule

KICKING MULE RECORD CO.

"it's easy to be easy when you're easy"



KM 124 – Side 2

33⅓ RPM
(SNKF 116-B)

DUCK BAKER

1. TAKE ME OUT TO THE BALL GAME AMERICA (Trad. arr. Baker) 2:18
2. TEMPERANCE REEL (Trad. arr. Baker) 1:15
3. PINE APPLE RAG (S. Joplin) Mills Music 3:22
4. HICK'S FAREWELL (Trad. arr. Baker) 3:22
5. DOCTOR JAZZ (J. Oliver, W. Melrose) E.H. Morris Co. 2:25
6. OLD FOLKS POLKA (Nathan Abshire) Tradition Music 1:34
7. THERE'LL BE A HAPPY MEETING (Trad. arr. Baker) 2:00
8. THE WRECK OF OLD 97 (Trad. arr. Baker) 3:01

All music published by Kicking Mule Publishing
unless otherwise noted.

℗ 1975 Kicking Mule

CHECKER

OFF THE RECORD

Side 1

LIVERPOOL DRIVE "CHUCK BERRY" (2:53)
(Chuck Berry Music, Inc.: Arc Music-BMI)

CHUCK'S BEAT "CHUCK BERRY & BO DIDDLEY" (10:35)
(Chuck Berry Music, Inc.: Arc Music-BMI)

LPS-2991

MFG. BY CHESS PRODUCING CORP. CHICAGO, IL 60616

CHECKER

OFF THE RECORD

Side 2

WHEN THE SAINTS GO MARCHING IN "BO DIDDLEY" (2:52)
(Arr. by E. McDaniel: Arc Music-BMI)

BO'S BEAT 'BO DIDDLEY & CHUCK BERRY" (14:00)
(E. McDaniel: Arc Music-BMI)

LPS-2991

MFG. BY CHESS PRODUCING CORP. CHICAGO, IL 60616

TICCONI BAND

Presents

BYE BYE BYE CIAO HOMERIC

DRC-011570
Side 1

STEREO

1. SIMON SAYS
2. AMORE SCUSAMI (My Love Forgive Me)
3. AL DI LA
4. CIAO BAMBINA - VOLARE
5. CIELO ROSSO (Don't Say No, Again)
6. CASATCHOK
7. BYE BYE BYE CIAO HOMERIC
   (By G. Ticconi)
   ALLEY CAT

TICCONI BAND

Presents

BYE BYE BYE CIAO HOMERIC

DRC-011570
Side 2

STEREO

1. CHE VUOLE QUESTA MUSICA STASERA
2. DELILAH
3. SUNRISE SUNSET
4. RAGAZZINA
5. TORNA A SURRIENTO
6. O' SOLE MIO
7. TU CHE M'HAI PRESO IL CUOR


TROUBADOR RECORDS
FRANKENSTEIN
SIDE A
IER 23-5008
33⅓ RPM
THE TORREY TROUPERS
Executive Producer:
RICHARD SAFFIR
Producer/Engineer:
DAVE MADIGAN

TROUBADOR RECORDS

FRANKENSTEIN

SIDE B

IER 23-5008
33⅓ RPM

THE TORREY TROUPERS

Executive Producer:
RICHARD SAFFIR
Producer/Engineer:
DAVE MADIGAN

THE BIG LABEL

33 1/3 RPM
Produced &
Arranged by:
Adam Paris

Stereo
BP-112985-A
F/W 23423



MAKIN' IT TONIGHT (3:55)
THE THREE OF US (3:29)
(Adam Paris)

THE BIG PEOPLE
© 1985

THE BIG LABEL

33 1/3 RPM
Produced &
Arranged by:
Adam Paris

Stereo
BP-112985-B
F/W 23423

TOUGH BOY (That's Part Of My Plan) 3:00
(Adam Paris)

I WANNA HOLD YOUR HAND 2:35
(Lennon & McCartney)
(BMI) 1965

THE BIG PEOPLE
© 1985

REVENGE

RECORDS

HEART ON

SIDE B

Sweet Revenge
Publishers (ASCAP)

REV 4
33⅓ RPM

SENSUAL POWER

(Daylle, Eric Villavicencio)

1. The Seduction - 5:28
2. Sensual Mix - 4:44
3. Percapella - 5:36

Produced & Arranged by Daylle. Co-produced by Eric Villavicencio. Executive producer: Revenge Productions. Mixed by Chris Gehringer, Matt Cole, Eric Villavicencio. Edited by Chris Gehringer & Matt Cole. Recorded at Sound Track City, New York City. Thanks to Patrick Koestel. Dedicated to Ellen Gall.

℗ ©1989
Revenge Records
718-468-4991



REVENGE

RECORDS

HEART ON

SIDE A

Sweet Revenge
Publishers (ASCAP)

REV 4
33 1/3 RPM

SENSUAL POWER

(Daylle, Eric Villavicencio)

1. Club Mix - 5:24
2. D.J. Drumfunk Mix - 6:22

Produced & Arranged by Daylle. Co-produced by Eric Villavicencio. Executive producer: Revenge Productions. Mixed by Chris Gehringer, Matt Cole, Eric Villavicencio. Edited by Chris Gehringer & Matt Cole. Recorded at Sound Track City, New York City. Thanks to Patrick Koestel. Dedicated to Ellen Gall

℗©1989
Revenge Records
718-468-4991



GAP BAND

PROMOTIONAL COPY
FOR DJ'S ONLY

Side A
RB-8123A

AEC
MUSIC DISTRIBUTION

RAGING BULL

"Got It Goin' On"

(Raymond Calhoun, Charlie Wilson, Val Young)

1. Kelly "G" mix ... 5:02
2. Hurley's Instrumental ... 5:14
3. Barbarapella ... 4:07

1 & 2. Produced and mixed by **Steve "Silk" Hurley** & **Kelly G** for Silk Productions
3. Produced and mixed by **Paul Ring** & **Robert D. Palmer**
Mastered by **K. Reeves** and **J. Batts**
C Dub Music (BMI) Rajaca Music (BMI)

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Distributed through AEC
Music Distribution

Raging Bull Records, Inc. 2219 W. Olive Ave. Ste.152, Burbank, CA 91506

GAP BAND

PROMOTIONAL COPY
FOR DJ'S ONLY

Side B
RB-8123B



AEC
MUSIC DISTRIBUTION

RAGING RB BULL

"Got It Goin' On"

(Raymond Calhoun, Charlie Wilson, Val Young)

1. Spen's "Cash" mix ... 3:46
2. The "Quiet Storm" mix ... 3:50
3. Cedeno & Batts "Noche" mix ... 4:35

1. Produced and mixed by **D.J. Spen** for Pavement Productions
2 & 3. Produced and mixed by **V. Cedeno** for Boriqua Productions
3*. Edited and reconstructed by **Joey Batts** and **Kevin Reeves**
Mastered & edited by **K. Reeves** & **J. Batts**
C Dub Music (BMI) Rajaca Music (BMI)

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Distributed through AEC
Music Distribution

Raging Bull Records, Inc. 2219 W. Olive Ave. Ste.152, Burbank, CA 91506

Q J'RU
HEDREKA/DIRTMAN
FEATURING TRAGEDY(KHADAFI)
PRODUCED BY DIRTMAN

YBM 25-a



"U BLESS ME"

1. CLEAN
2. STREET
3. INSTRUMENTAL

EXECUTIVE PRODUCER
Lindsey "Lenzo" Williams

Q J'RU
HEDREKA/DIRTMAN

PRODUCED BY DIRTMAN

YBM 25-aa



"Jakes Is Watchin"

1. CLEAN
2. STREET
3. INSTRUMENTAL

EXECUTIVE PRODUCER
Lindsey "Lenzo" Williams

NASTY BASS

DMD 1827
33 1/3 rpm

ATLANTIC

INTERSCOPE RECORDS

THIS SIDE

Club Mix*	**5:46**
Dub Mix with Samples*	**6:10**
Radio Remix Edit*	**2:47**

ST-DM-61969/61972/61970-SP

THAT SIDE

Dub Mix Instrumental*	**6:10**
Instrumental*	**5:46**
Radio Edit	**3:39**

ST-DM-61973/61936/61968-SP

(Christi Thorton and The Funky Mercenaries)
Crazy People Music/Almo Music Corp./Jack The Mack Publishing, ASCAP/
Cold Fire Publishing, BMI.
Produced by The Funky Mercenaries for Mercenary Productions
*Remixed by Eddie "Satin" Maduro, Tony Monte, and
David "dB" Benus for Pellegrino Productions
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3SB

HAHNEMANN

medi disc

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SILVER PLASTICS, INC.

NUMBER NINE

CURRENT THERAPY No. 1
ORAL HYPOGLYCEMIC AGENTS

MECHANISMS OF ACTION
GEORGINA FALUDI, M.D.

USE AND MISUSE
PHILIP GERBER, M.D.

MD-965-A

HAHNEMANN

medi disc

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NUMBER NINE

CURRENT THERAPY No. 1
ORAL HYPOGLYCEMIC AGENTS

QUESTION AND ANSWER

SESSION

MD-965-B

HAHNEMANN

medi disc

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SILVER PLASTICS, INC.

NUMBER THREE

PERIPHERAL VASCULAR DISORDERS

ARTERIAL OCCLUSIVE DISEASE—MEDICAL PROBLEMS

ALBERT N. BREST, M.D.

ARTERIAL OCCLUSIVE DISEASE—SURGICAL PROBLEMS

ROBERT BOWER, M.D.

MD-365-A

HAHNEMANN

medi disc

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SILVER PLASTICS, INC.

NUMBER THREE

PERIPHERAL VASCULAR DISORDERS

QUESTION AND ANSWER

SESSION

MD-365-B

SUCCESS MOTIVATION INSTITUTE, INC.

WACO, TEXAS

SUCCESS
P.O. BOX 7614

SUCCESSFUL AUTOMOTIVE SELLING

By Richard Munro

** BREAKING THE SUCCESS BARRIER

RECORD A
Side 1
SMI-1344/1

33 1/3 RPM

REG. U.S. PAT OFF.

1. INTRODUCTION
2. PROFITABLE PROSPECTING
3. EVERYBODY'S A PROSPECT
4. KEEP ON PROSPECTING

MFG. BY SUCCESS MOTIVATION INC.

SUCCESS MOTIVATION INSTITUTE, INC.

WACO, TEXAS

P.O. BOX 7614

SUCCESSFUL AUTOMOTIVE SELLING

By Richard Munro

RECORD A

Side 2

SMI-1344/1

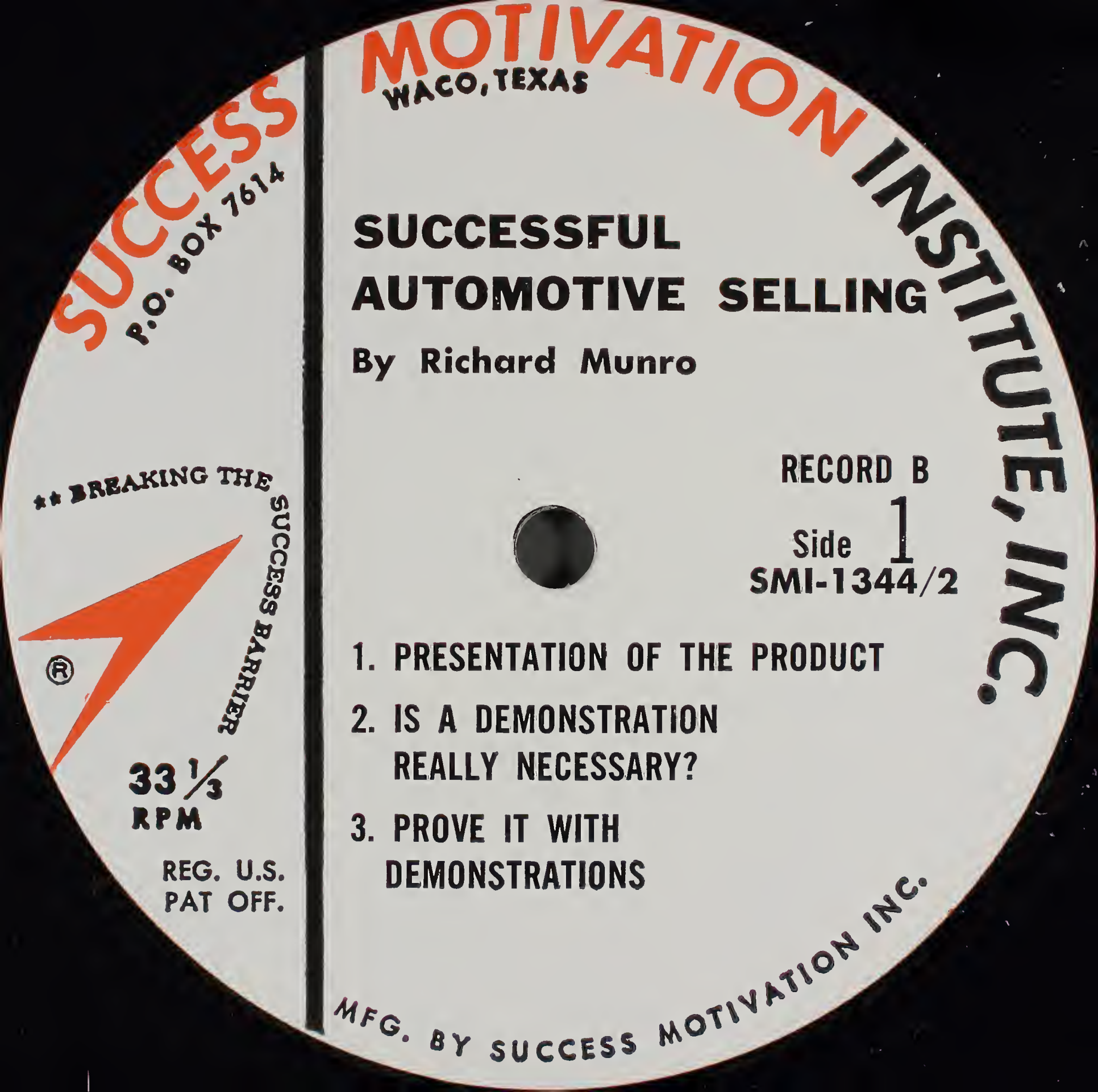
1. QUALIFYING AND ANALYZING CUSTOMERS
2. MOTIVATION AND SALES
3. QUALIFICATION AND SALES
4. THE IMPORTANCE OF FOLLOW-UP

"BREAKING THE SUCCESS BARRIER"®

33 1/3 RPM

REG. U.S. PAT OFF.

MFG. BY SUCCESS MOTIVATION INC.


SUCCESS MOTIVATION INSTITUTE, INC.
WACO, TEXAS
SUCCESS
P.O. BOX 7614
** BREAKING THE SUCCESS BARRIER
33 1/3 RPM
REG. U.S. PAT OFF.
SUCCESSFUL AUTOMOTIVE SELLING
By Richard Munro
RECORD B
Side 1
SMI-1344/2
1. PRESENTATION OF THE PRODUCT
2. IS A DEMONSTRATION REALLY NECESSARY?
3. PROVE IT WITH DEMONSTRATIONS
MFG. BY SUCCESS MOTIVATION INC.

SUCCESS MOTIVATION INSTITUTE, INC.

WACO, TEXAS

P.O. BOX 7614

SUCCESSFUL AUTOMOTIVE SELLING

By Richard Munro

RECORD B

Side 2

SMI-1344/2

1. TRADING AND CLOSING
2. APPRAISALS AND TRADE-INS
3. THE FINAL CLOSE

** BREAKING THE SUCCESS BARRIER

33 1/3 RPM

REG. U.S. PAT OFF.

MFG. BY SUCCESS MOTIVATION INC.



JELLYBEAN RECORDINGS

JEL-2654-A

KIWI DREAMS vs HARD ATTACK
"Y?" / "It's Ovah"

A Side:
1. "Y" (8:32)

B Side:
1. "It's Ovah" (7:48)

JEL-2654



Other Side

Vocals by Darrell Martin & Iana
Originally Performed & Produced by Kiwi Dreams
Written by D. Martin.
Published by Jelly's Jams, L.L.C. (ASCAP).
Remixed by Hard Attack (Assaf Amdursky & Omri Anghel) @ Hard Attack Studios, NYC
Mastered by Joe Yannece at The Hit Factory, NYC
Executive Producer: JELLYBEAN BENITEZ

For bookings & information, please visit www.hard-attack.com

First & foremost, I would like to thank God who makes all things possible.
Special thanks to: Thomas Delgrosso, Junior Vasquez, Danny Tenaglia,
Craig Peterson, Brinsley Evans, Doron Plascow,
Mike Cee & Total Entertainment.

web: www.jellybeanrecordings.com
email: info@jellybeanrecordings.com

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BRIAN ENO WANTS YOU TO HEAR SOMETHING

A BAND CALLED HUGO LARGO AND A NEW ALBUM CALLED 'METTLE'

Assembled by Martin Brumbach



SIDE I

PRO-A-3546
PROMOTION ONLY. NOT FOR SALE.
33 1/3 RPM

TIME 8:26

OPAL

℗1989 Warner Bros. Records Inc. for the U.S.

BRIAN ENO WANTS YOU TO HEAR SOMETHING

A BAND CALLED HUGO LARGO AND A NEW ALBUM CALLED 'METTLE'

Assembled by Martin Brumbach



SIDE 2

PRO-A-3546
PROMOTION ONLY. NOT FOR SALE.
33 1/3 RPM

TIME 21:01

OPAL

℗1989 Warner Bros. Records Inc. for the U.S.


TIME RECORDS
Series 2000
PARTY—MY PAD !
After Surfin
The Spinners
S/2092 A
TY--148
1. PIPELINE TO MY PAD
(Brent Music-BMI)
2. SKAGS ROW
(Brent Music-BMI)
3. BARRACUDA
(Admont Music-ASCAP)
4. THE TUBE AND I
(Admont Music-ASCAP)
5. THE EARLY SURFER CATCHES THE WAVE
(Brent Music-BMI)
6. SHOOTIN' THE PIER
(Brent Music-BMI)
STEREO

TIME RECORDS

Series 2000

PARTY—MY PAD !

After Surfin

The Spinners

S/2092 B

TY-149

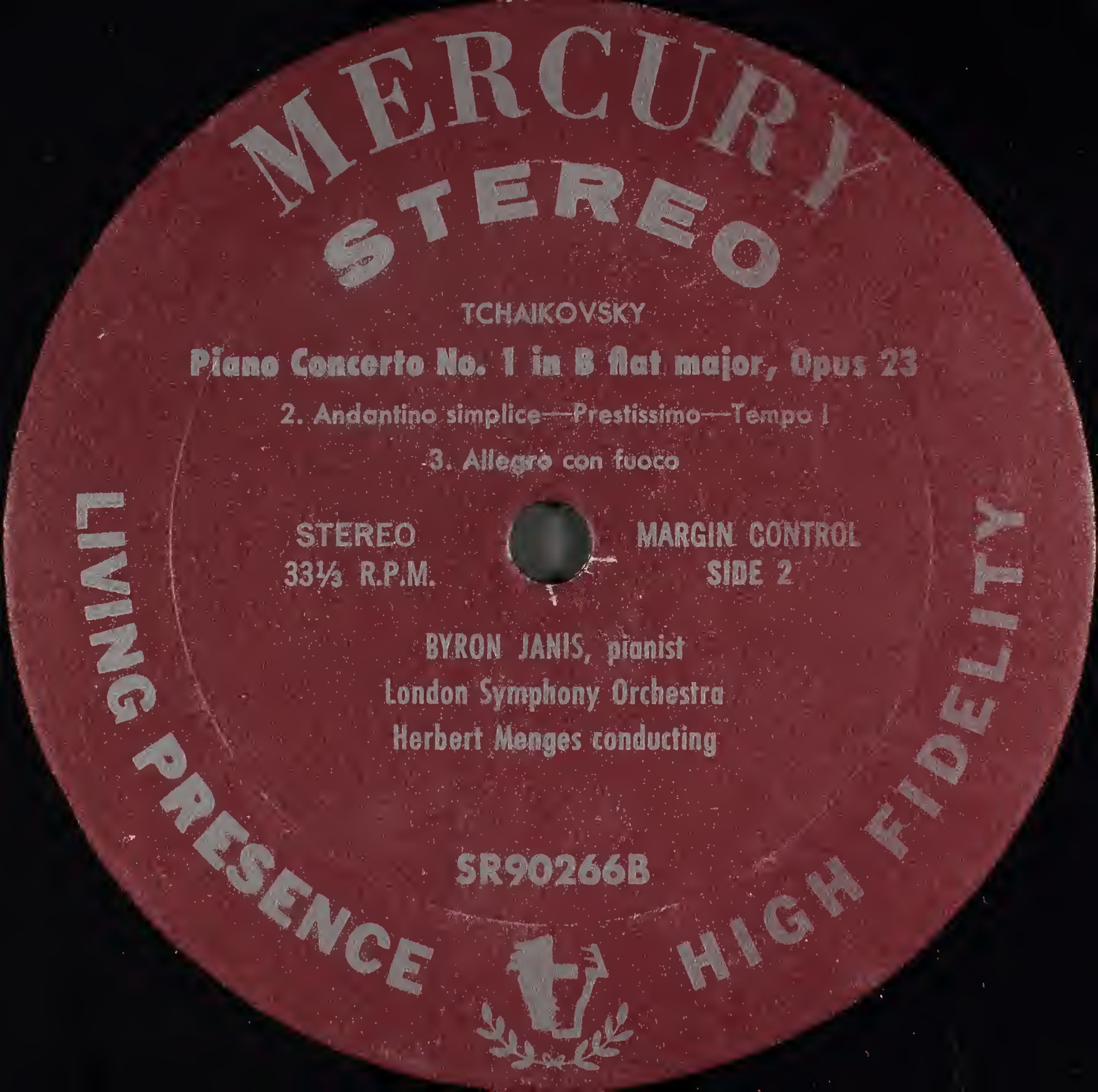
1. **SURFIN' UNLIMITED**
   (Brent Music-BMI)
2. **BAILING OUT**
   (Brent Music-BMI)
3. **THE SPINNER'S BOUNCE**
   (Brent Music-BMI)
4. **MAKIN' THE MAKAHA**
   (Admont Music-ASCAP)
5. **THE SURFER'S PARTY**
   (Brent Music-BMI)
6. **SOUP IS COLD**
   (Brent Music-BMI)

STEREO


quality
STERE • O • CRAFT
brand
STERE-
-CRAFT
DIVISION OF CRAFT
RECORDING CORP. N.Y.
YOU'RE GETTING TO BE A
HABIT WITH ME
Ruby Braff and his Trumpet
RCS 507M
amy-2214
SIDE
A
SOMEDAY SWEETHEART (Spikes & Spikes)
WHEN YOUR LOVER HAS GONE (E. A. Swan)
YOU'RE GETTING TO BE A HABIT WITH ME
(Dubin & Warren)
LET'S DO IT (C. Porter)
SWING THAT MUSIC
(Gerlach & Armstrong)
HI-FIDELITY
RECORDING
MADE IN USA
R I A A
33 1/3
R P M


quality
STERE • O • CRAFT
brand
STERE-O-CRAFT
DIVISION OF CRAFT RECORDING CORP. N.Y.
YOU'RE GETTING TO BE A HABIT WITH ME
Ruby Braff and his Trumpet
RCS 507M
amy-2215
SIDE B
YOU'D BE SO NICE TO COME HOME TO (C. Porter)
TAKING A CHANCE ON LOVE (Duke, LaTouche & Fetter)
CABIN IN THE PINES (B. Hill)
LAZY (I. Berlin)
IF DREAMS COME TRUE
(Sampson, Goodman & Mills)
MADE IN USA
R I A A
331/3
R P M
HI-FIDELITY RECORDING


MERCURY
STEREO
TCHAIKOVSKY
Piano Concerto No. 1 in B flat major, Opus 23
1. Allegro non troppo e molto maestoso—Allegro con spirito
STEREO
33⅓ R.P.M.
MARGIN CONTROL
SIDE 1
BYRON JANIS, pianist
London Symphony Orchestra
Herbert Menges conducting
SR90266A
LIVING PRESENCE
HIGH FIDELITY


MERCURY
STEREO
TCHAIKOVSKY
Piano Concerto No. 1 in B flat major, Opus 23
2. Andantino simplice—Prestissimo—Tempo I
3. Allegro con fuoco
STEREO
33⅓ R.P.M.
MARGIN CONTROL
SIDE 2
BYRON JANIS, pianist
London Symphony Orchestra
Herbert Menges conducting
SR90266B
LIVING PRESENCE
HIGH FIDELITY


Dance Mania
ROBERT ARMANI
Presents
DM 224A
33 rpm
1. "ARROW"
2. "GALAXIES"
DISTRIBUTED BY BARNEY'S RECORDS · 3145 W. ROOSEVELT, CHICAGO, IL 60612 · TEL (773) 521-6300 · FAX (773) 521-6930

Dance Mania

ROBERT ARMANI

Presents

DM 224B
33 rpm



1. "ACTION"

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MARTIN CIRCUS

DISCO CIRCUS

b/w

DISCO CIRCUS MEDLEY



SPEC 1223


Prelude
RECORDS
MARTIN CIRCUS
33 1/3 RPM
SPEC-1223
SIDE A
DISCO CIRCUS 14:06
(G.Blanc,A.Pewzner)
Produced by Martin Circus
Publisher: Ivan Mogull Music Corp. (ASCAP)
℗ 1979 VOGUE P.I.P.
©1988 UNIDISC PRODUCTIONS (INT'L) LTD.
DISTRIBUTED BY UNIDISC PRODUCTIONS (INT'L) LTD. 810 JEAN TALON W. MONTREAL, QUEBEC H3P 2N5. MADE IN CANADA. UNAUTHORIZED DUPLICATION IS A VIOL


Prelude
RECORDS
MARTIN CIRCUS
33 1/3 RPM
SPEC-1223
SIDE B
DISCO CIRCUS MEDLEY 7:45
(G.Blanc,A.Pewzner)
Produced By Martin Circus
Mixed By Francois K.
Publisher: Ivan Mogull Music Corp. (ASCAP)
℗1979 VOGUE P.I.P.
©1988 UNIDISC PRODUCTIONS (INT'L) LTD.
DISTRIBUTED BY UNIDISC PRODUCTIONS (INT'L) LTD. 810 JEAN TALON W. MONTREAL, QUEBEC H4P 2N5. MADE IN CANADA. UNAUTHORIZED DUPLICATION IS A VIOLATION


INVICTUS ®
THE 8TH DAY
Stereo
ST-7306
(ST1-7306)
Side 1
1. SHE'S NOT JUST ANOTHER WOMAN
(C.Wilson-R.Dunbar) BMI 3:13
2. YOU'VE GOT TO CRAWL BEFORE YOU WALK
(A.Bond-G.Perry-G.Johnson-R.Dunbar) BMI 2:55
3. TOO MANY COOKS (SPOIL THE SOUP)
(R.Dunbar-E.Wayne-A.Bond) BMI 2:40
4. LA-DE-DAH
(G.Plummer-R.Dunbar) BMI 2:50
5. ENNY-MEENY-MINY-MO (THREE'S A CROWD)
(R.Dunbar-A.Bond) BMI 2:20
Gold Forever Music, Incorporated
MFD. BY INVICTUS RECORDS, INC.


INVICTUS ®
THE 8TH DAY
Stereo
ST-7306
(ST2-7306)
Side 2
1. JUST AS LONG
(R.Stringer-R.Dunbar) BMI 7:29
2. I CAN'T FOOL MYSELF
(A.Bond-G.Perry-G.Johnson) BMI 3:26
3. I'M WORRIED
(Ronald Dunbar) BMI 8:24
4. I'VE COME TO SAVE YOU
(Clyde Wilson) BMI 2:54
Gold Forever Music, Incorporated
MFD BY INVICTUS RECORDS, INC.



SD 8270

WILSON PICKETT IN PHILADELPHIA

1. RUN JOEY RUN (2:37)
   K. Gamble-L. Huff

STEREO **ONE**

SAMPLE COPY
NOT FOR SALE

2. HELP THE NEEDY (2:31)
   B. Eli-C. Fisher
3. COME RIGHT HERE (2:35)
   Akines-Bellmon-Drayton-Turner
4. BUMBLE BEE (Sting Me) (2:13)
   Akines-Bellmon-Drayton-Turner-Sigler
5. DON'T LET THE GREEN GRASS FOOL YOU
   (2:46) Akines-Bellmon-Drayton-Turner

(ST-A-701977 PR)

MFG. BY ATLANTIC RECORDING CORP., 1841 BROADWAY, NEW YORK, N.Y.

ATLANTIC

SD 8270

WILSON PICKETT IN PHILADELPHIA

SAMPLE COPY
NOT FOR SALE

STEREO **TWO**

1. (Part I) GET ME BACK ON TIME, ENGINE NUMBER 9 (2:46)
   K. Gamble - L. Huff
   (Part II) GET ME BACK ON TIME, ENGINE NUMBER 9 (3:37)
   K. Gamble - L. Huff
2. DAYS GO BY (2:24)
   U. Dozier - B. Sigler
3. INTERNATIONAL PLAYBOY (2:26)
   Dozier - Sigler - Broomer - Phillips
4. AIN'T NO DOUBT ABOUT IT (2:19)
   K. Gamble - L. Huff

(ST-A-701978 PR)

MFG. BY ATLANTIC RECORDING CORP., 1841 BROADWAY, NEW YORK, N.Y.

BILL BONAPARTE
AND THE STEEL DRUM

ESL–001

Side A
33 1/3 R. P. M.

INTRODUCTION YELLOW BIRD /
HELLO DOLLY / GRANADA /
NEVER ON SUNDAY / ALDILA /
HAVA-NAGILAH / THEME FROM
GODFATHER / SOMEWHERE
MY LOVE (Dr. Zhivago Theme)

BILL BONAPARTE
AND THE STEEL DRUM

ESL–001

Side B
33 1/3 R. P. M.

OKLAHOMA / BEER BARREL POLKA /
BRIDGE ON THE RIVER KWAI / MARINE
CORPS THEME / ANCHORS AWEIGH (U.S. Navy) /
U.S. AIR CORPS / VARIOUS MARCHES /
MY OLD KENTUCKY HOME / DEEP IN THE
HEART OF TEXAS / YELLOW ROSE OF
TEXAS / GLORY HALLELUIA / DIXIE /
SAINTS GO MARCHIN' IN / YANKEE DOODLE


Verve
FORECAST
TIM HARDIN 4
STEREO
Side 1
FTS3064
MGS 1852
1. AIRMOBILE—2:20
(Hardin) Faithful Virtue Music
2. WHISKEY, WHISKEY—5:35
(Hardin) Faithful Virtue Music
3. SEVENTH SON—2:00
(Dixon) Arc Music
4. HOW LONG—4:30
(Hardin) Faithful Virtue Music
5. DANVILLE DAME—2:45
(Hardin) Faithful Virtue Music
All Selections BMI
Prod. By Erik Jacobsen For Sweet Reliable
A Prod. Of Koppelman & Rubin Assoc.
MGM RECORDS • A DIVISION OF METRO-GOLDWYN-MAYER, INC. • Made in U.S.A.

Verve®
FORECAST

TIM HARDIN 4

STEREO

Side 2

FTS 3064
MGS 1853

1. AIN'T GONNA DO WITHOUT (Part I)—2:08
(Hardin) Faithful Virtue Music
2. AIN'T GONNA DO WITHOUT (Part II)—1:30
(Hardin) Faithful Virtue Music
3. HOUSE OF THE RISING SUN—3:35
(Arr.: Tim Hardin) Faithful Virtue Music
4. BO DIDDELY—2:45
(Danials) Arc Music
5. I CAN'T SLOW DOWN—2:27
(Hardin) Faithful Virtue Music
6. HELLO BABY—5:23
(Hardin) Faithful Virtue Music
All Selections BMI
Prod. By Erik Jacobsen For Sweet Reliable
A Prod. Of Koppelman And Rubin Assoc.

MGM RECORDS • A DIVISION OF METRO-GOLDWYN-MAYER, INC. • Made in U.S.A.


WILLAM
RIO QUARTO CENTENÁRIO
WAL - 1412
FACE A
STEREO
1 - RITMO DO BRASIL
2 - FANTASIA CARIOCA (Alcyr P. Vermelho-Oswaldo Santiago)
3 - SAUDADES DO RIO ANTIGO (Jose Menezes-Paulo Nunes)
4 - RIO DE JANEIRO A JANEIRO (Luiz Antonio-Jose Batista)
5 - AQUARELA DO BRASIL (Ary Barroso)
TODOS OS DIREITOS RESERVADOS INCLUSIVE EXECUÇÃO PUBLICA E RADIO DIFUSÃO
FABRICADO PELA CIA INDUSTRIAL DE DISCOS — RUA 29 DE JULHO - SP


WILLIAM
RIO QUARTO CENTENÁRIO
WAL - 1412
FACE B
STEREO
1 - DOBRADO DOS QUATROCENTOS JANEIROS
(Francisco Menezes - Paulo Nunes)
2 - A VOZ DO MORRO (Zé Keti)
3 - ENSAIO DA ESCOLA (BATUCADA)
4 - MADUREIRA CHOROU (Carvalhinho-J. Monteiro)
5 - CIDADE MARAVILHOSA (André Filho)
TODOS OS DIREITOS RESERVADOS INCLUSIVE EXECUÇÃO PÚBLICA E RADIO DIFUSÃO
FABRICADO POR CIA. INDUSTRIAL DE DISCOS — RUA 29 DE JULHO 1

TEST PRESSING

PITMAN

SIDE A

MATRIX NUMBERS

SELECTION NUMBER

DATE PRESSED

DATE O.K.'d

TEST PRESSING
PITMAN

SIDE B

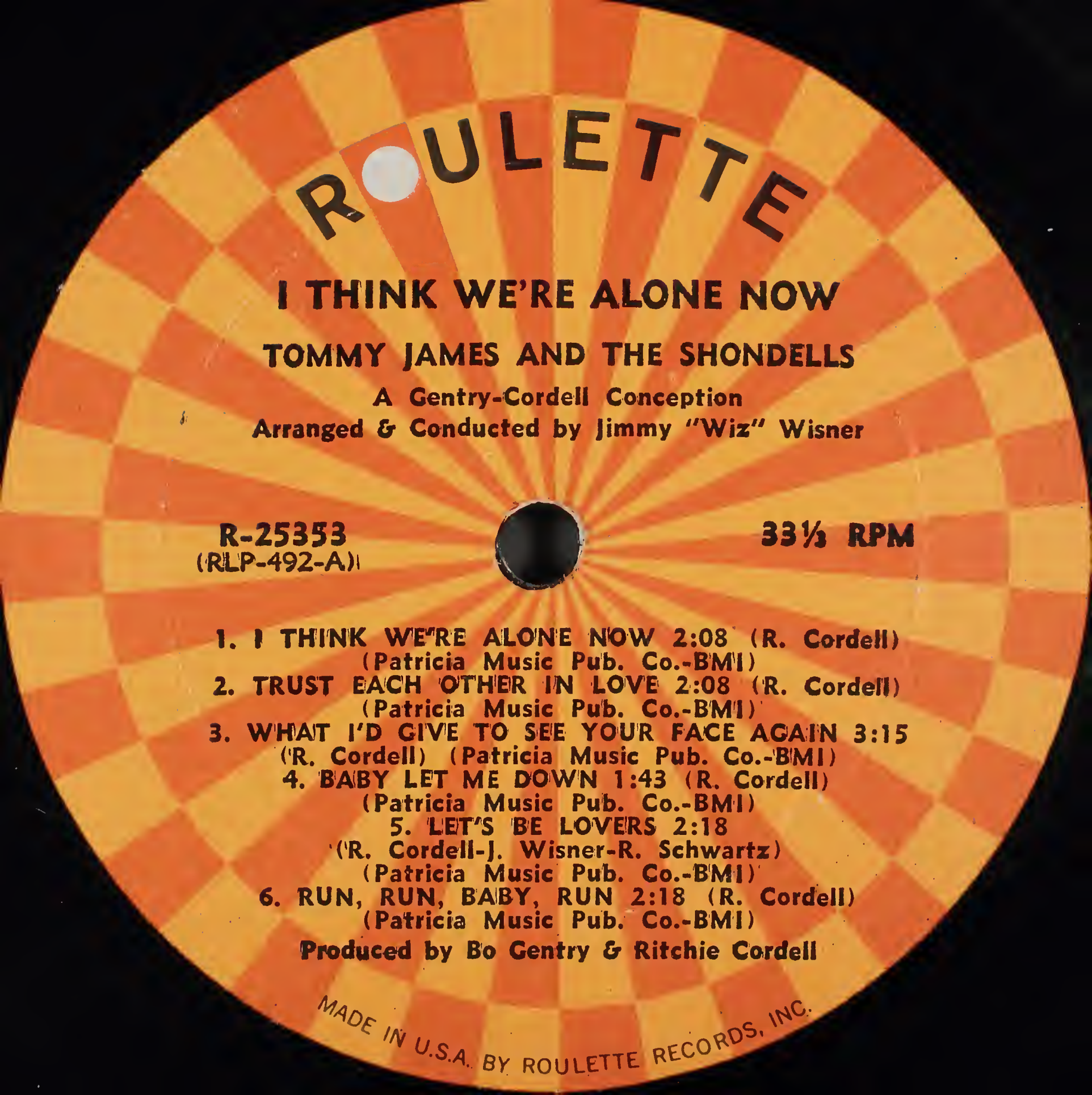
MATRIX NUMBERS

SELECTION NUMBER

1st Cut Prod.

DATE PRESSED

DATE O.K.'d


ROULETTE
I THINK WE'RE ALONE NOW
TOMMY JAMES AND THE SHONDELLS
A Gentry-Cordell Conception
Arranged & Conducted by Jimmy "Wiz" Wisner
R-25353
(RLP-492-A)
33⅓ RPM
1. I THINK WE'RE ALONE NOW 2:08 (R. Cordell)
(Patricia Music Pub. Co.-BMI)
2. TRUST EACH OTHER IN LOVE 2:08 (R. Cordell)
(Patricia Music Pub. Co.-BMI)
3. WHAT I'D GIVE TO SEE YOUR FACE AGAIN 3:15
(R. Cordell) (Patricia Music Pub. Co.-BMI)
4. BABY LET ME DOWN 1:43 (R. Cordell)
(Patricia Music Pub. Co.-BMI)
5. LET'S BE LOVERS 2:18
(R. Cordell-J. Wisner-R. Schwartz)
(Patricia Music Pub. Co.-BMI)
6. RUN, RUN, BABY, RUN 2:18 (R. Cordell)
(Patricia Music Pub. Co.-BMI)
Produced by Bo Gentry & Ritchie Cordell
MADE IN U.S.A. BY ROULETTE RECORDS, INC.


ROULETTE
I THINK WE'RE ALONE NOW
TOMMY JAMES AND THE SHONDELLS
A Gentry-Cordell Conception
Arranged & Conducted by Jimmy "Wiz" Wisner
R-25353
(RLP-492-B)
33⅓ RPM
1. MIRAGE 2:30 (R. Cordell)
(Patricia Music Pub. Co.-BMI)
2. I LIKE THE WAY 2:42 (R. Cordell)
(Patricia Music Pub. Co.-BMI)
3. CALIFORNIA SUN 2:59 (H. Glover-M. Levy)
(Nom Music, Inc.-Lloyd & Logan-BMI)
4. (BABY, BABY) I CAN'T TAKE IT NO MORE 2:17
(R. Cordell-T. James)
(Patricia Music Pub. Co.-BMI)
5. GONE, GONE, GONE 2:13 (R. Cordell-S. Trimachi)
(John D. MacArthur Music Pub. Corp.-BMI)
6. SHOUT 1:50 (Isley Bros.) (Nom Music, Inc.-
Wemar Music Corp.-BMI)
Produced by Bo Gentry & Ritchie Cordell
MADE IN U.S.A. BY ROULETTE RECORDS, INC.

KICKING MULE RECORD CO.

"it's easy to be easy when you're easy"



KM 113 – Side 1

33⅓ RPM
(KM 113-A)

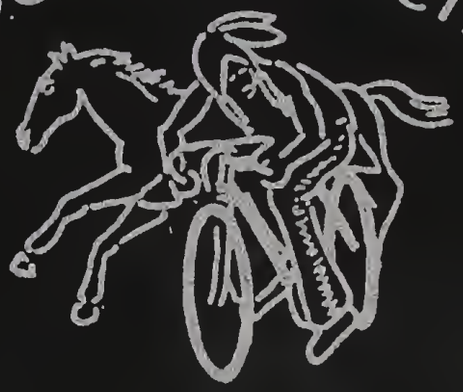
BOB HADLEY
"THE RAVEN"

1. BREAKAWAY (Bob Hadley 3:05
2. DAY AFTER PAY DAY (Bob Hadley) 3:16
3. COME ALL YE FAIR AND TENDER MAIDENS (Trad., arr. Hadley) 2:40
4. CHORALE FROM BEETHOVEN'S NINTH SYMPHONY (Trad., arr. Hadley) 2:14
5. HARVEST TIME (Bob Hadley) 2:17

All selections published by Kicking Mule Publishing
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"it's easy to be easy when you're easy"



KM 113 – Side 2

33⅓ RPM
(KM 113-B)

BOB HADLEY

"THE RAVEN"

1. BLACKBERRY PICKING (Bob Hadley) 3:55
2. SUE (Bob Hadley) 2:15
3. SUMMER AND FALL (Bob Hadley) 2:45
4. THE FIRST SNOWFALL (Bob Hadley) 2:43
5. REFLECTIONS ON ENGLISH BAY (Bob Hadley) 3:23

All selections published by Kicking Mule Publishing
























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ENTRANCE ON DECK
NO
PARKING
NO
PARKING


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LIMIT
30
NOW LEASING
508-735-0192


SPEED
LIMIT
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508-735-0192
YARD
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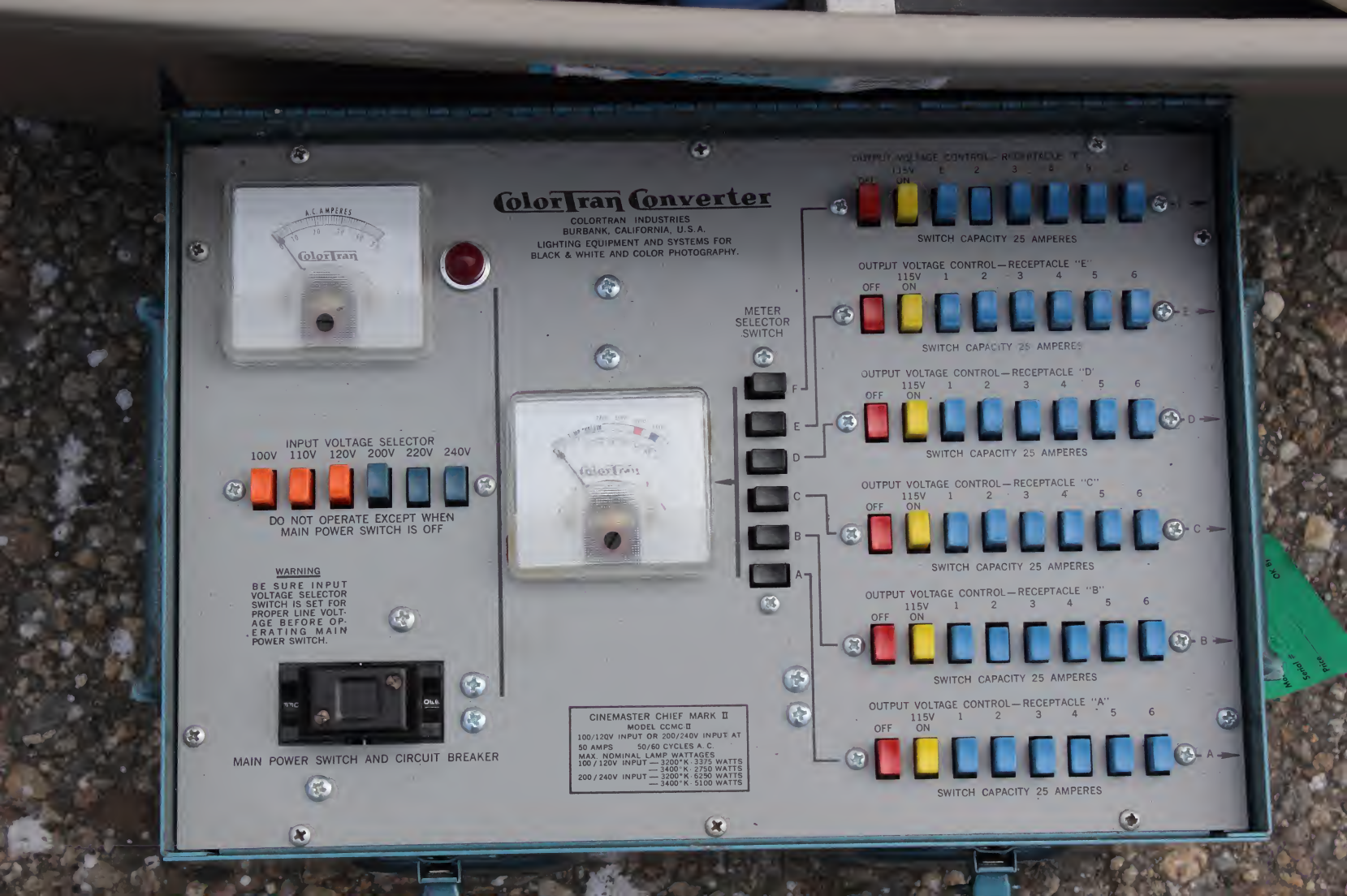

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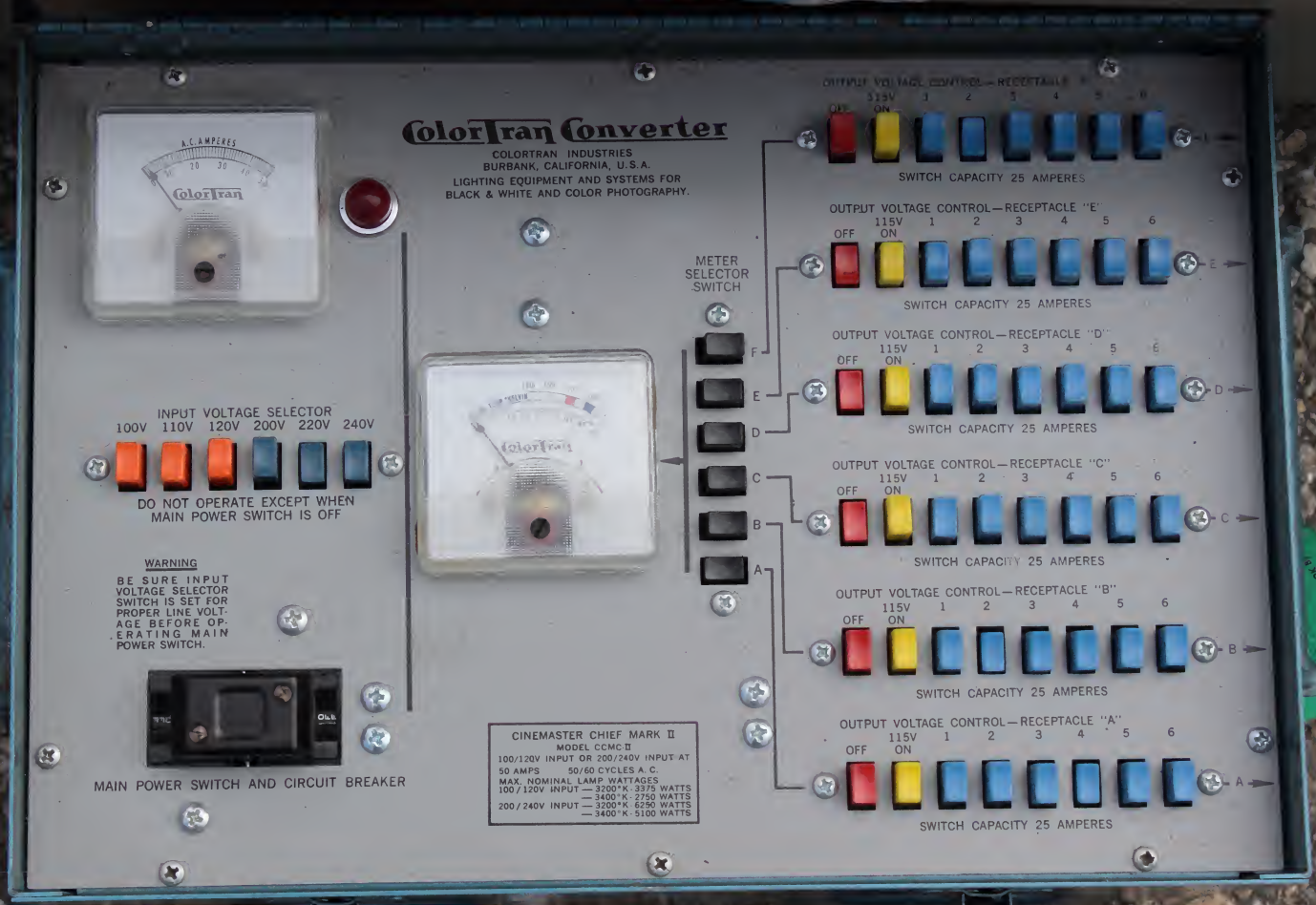

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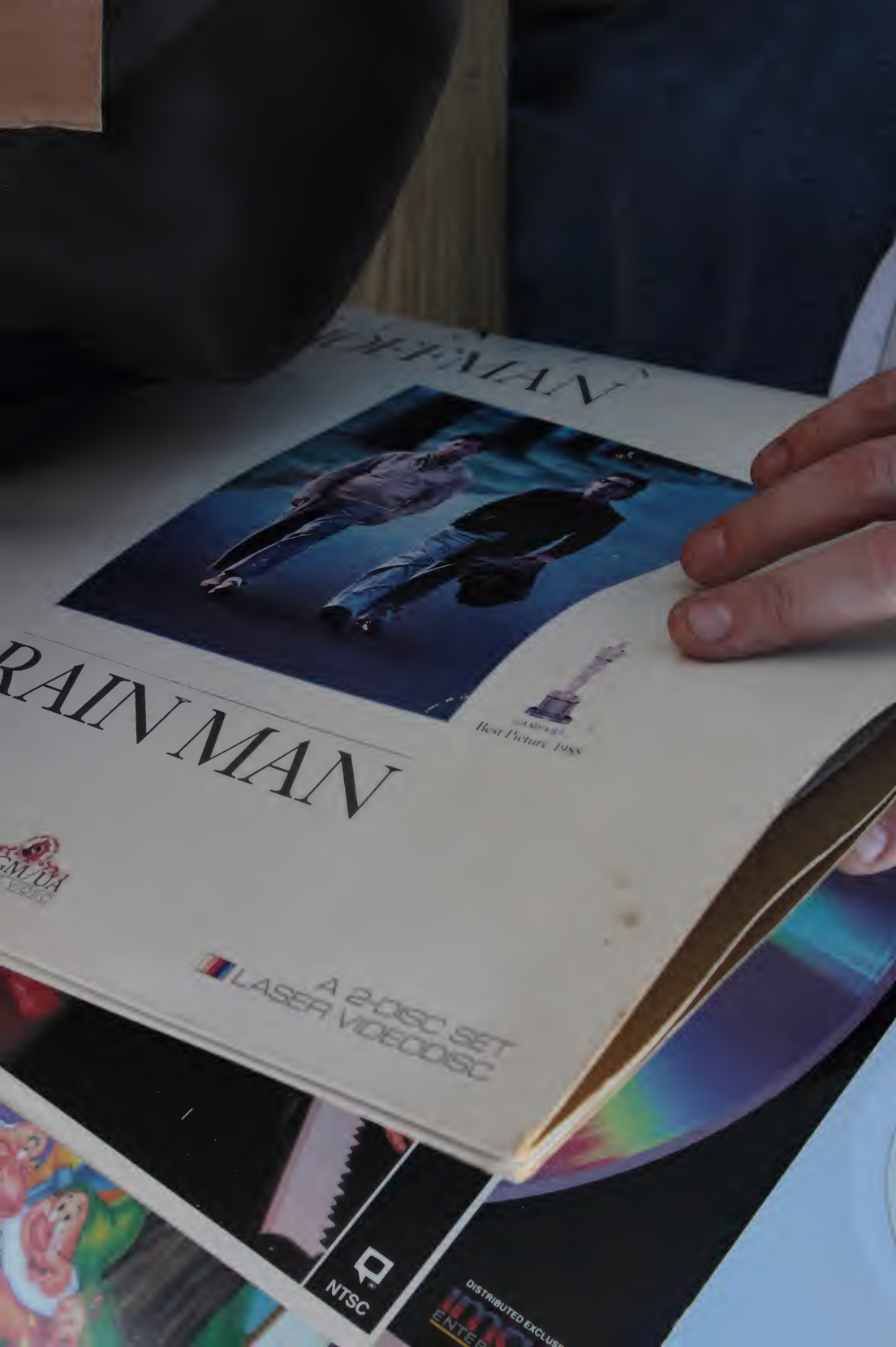

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MAIN POWER SWITCH AND CIRCUIT BREAKER
METER SELECTOR SWITCH
F
E
D
C
B
A
OUTPUT VOLTAGE CONTROL—RECEPTACLE "F"
OUTPUT VOLTAGE CONTROL—RECEPTACLE "E"
OUTPUT VOLTAGE CONTROL—RECEPTACLE "D"
OUTPUT VOLTAGE CONTROL—RECEPTACLE "C"
OUTPUT VOLTAGE CONTROL—RECEPTACLE "B"
OUTPUT VOLTAGE CONTROL—RECEPTACLE "A"
OFF
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1 2 3 4 5 6
SWITCH CAPACITY 25 AMPERES
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100/120V INPUT OR 200/240V INPUT AT
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100/120V INPUT — 3200°K-3375 WATTS
— 3400°K-2750 WATTS
200/240V INPUT — 3200°K-6250 WATTS
— 3400°K-5100 WATTS


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OUTPUT VOLTAGE CONTROL—RECEPTACLE "C"
OUTPUT VOLTAGE CONTROL—RECEPTACLE "B"
OUTPUT VOLTAGE CONTROL—RECEPTACLE "A"
OFF 115V ON 1 2 3 4 5 6
SWITCH CAPACITY 25 AMPERES
CINEMASTER CHIEF MARK II
MODEL CCMC II
100/120V INPUT OR 200/240V INPUT AT
50 AMPS 50/60 CYCLES A.C.
MAX. NOMINAL LAMP WATTAGES
100/120V INPUT — 3200°K - 3375 WATTS
— 3400°K - 2750 WATTS
200/240V INPUT — 3200°K - 6250 WATTS
— 3400°K - 5100 WATTS


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WORCESTER
BOSTON


NORTH EAST
12 20
WORCESTER
BOSTON


TO REQUEST
GREEN
WAIT
ON
























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CABINETS
MARINE


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WORTHINGTON
BOX OUTLET
MONDAY - SATURDAY
9AM-6PM
508-248-7370
ENTRANCE ON DECK
NO
PARKING
NO
PARKING


SPEED
LIMIT
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NOW LEASING


SPEED
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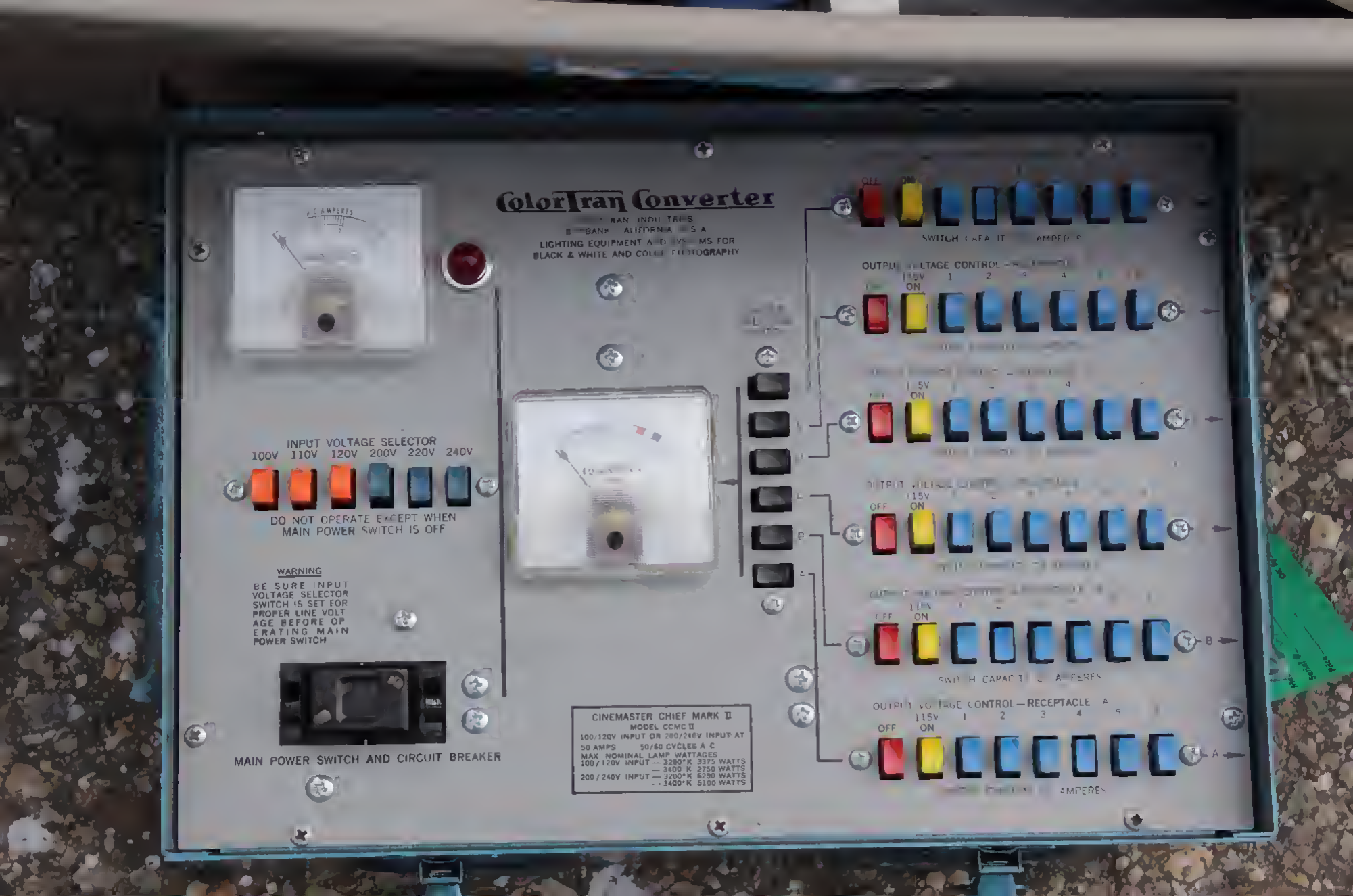

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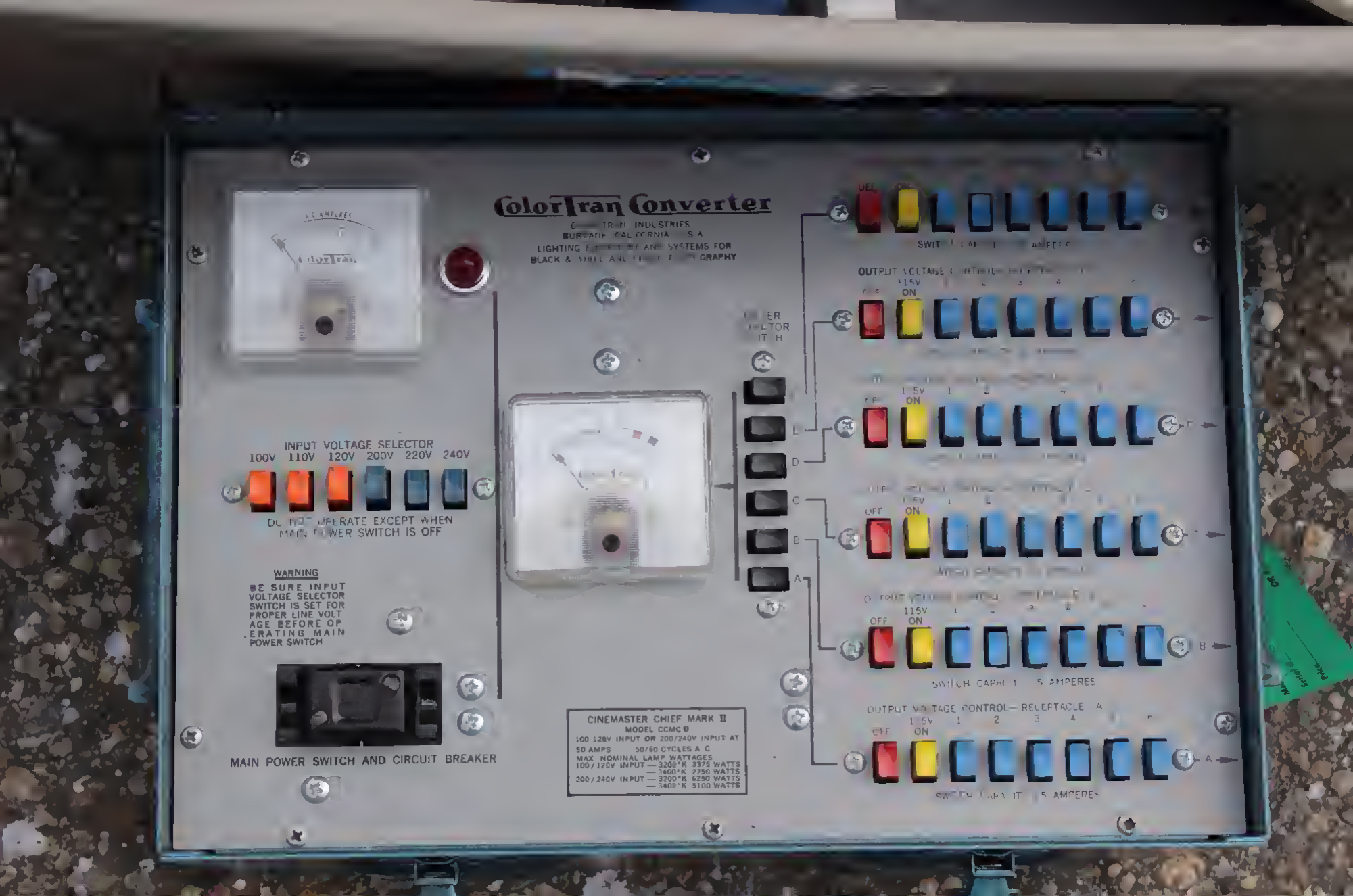

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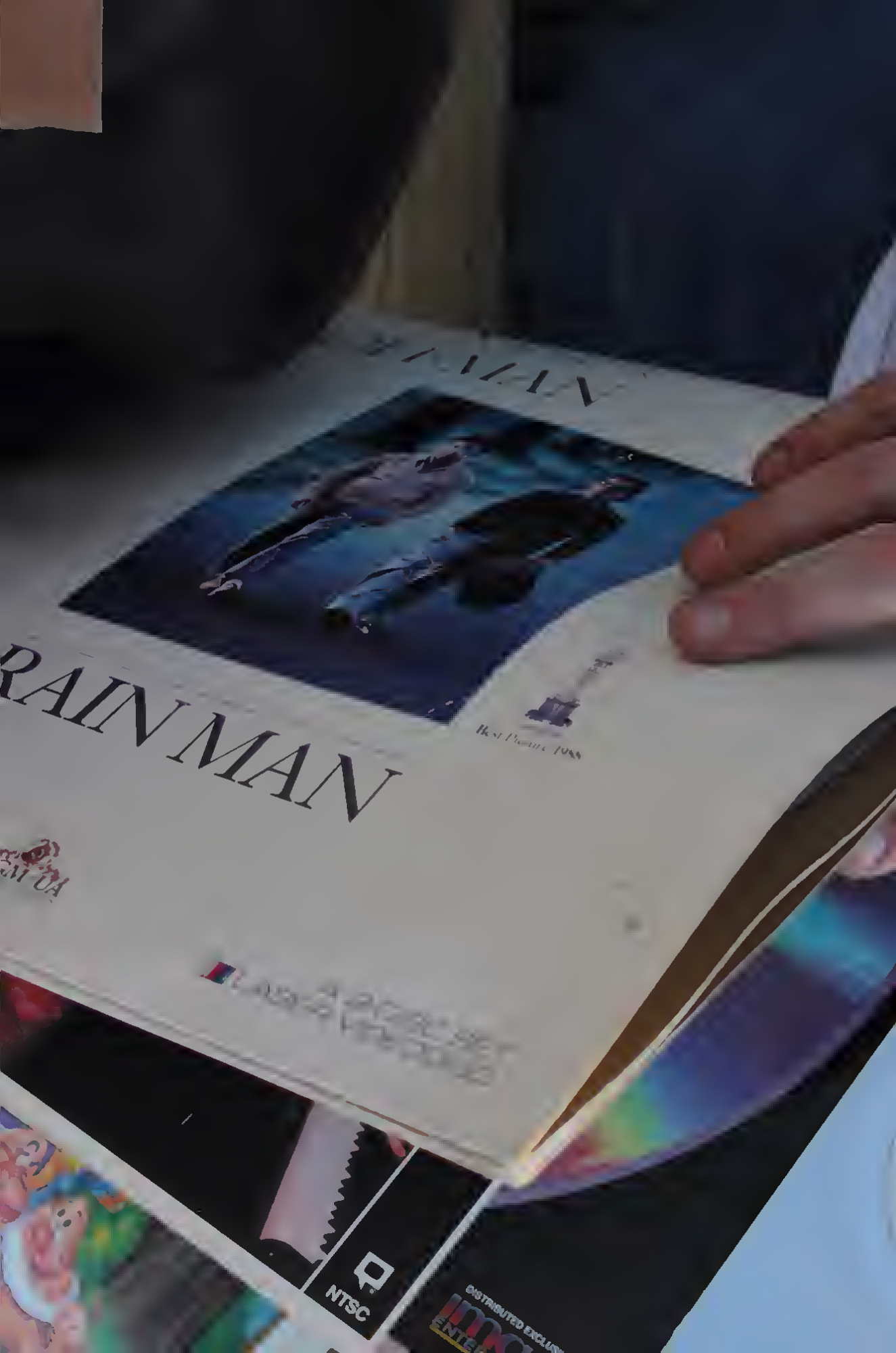

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MODEL CCMC II
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50 AMPS 50/60 CYCLES A.C.
MAX. NOMINAL LAMP WATTAGES
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— 3400°K 2750 WATTS
200/240V INPUT — 3200°K 6280 WATTS
— 3400°K 5100 WATTS
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CINEMASTER CHIEF MARK II
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50 AMPS 50/60 CYCLES A C
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— 3400°K 2750 WATTS
200/240V INPUT — 3200°K 6250 WATTS
— 3400°K 5100 WATTS
OUTPUT VOLTAGE CONTROL— RECEPTACLE A
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